Pipes AND TOBACCOS

Winter 2003

Cover story
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Native American Pipestone

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Tinder Box
Tukwila

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The American Santa Claus is a symbol of Christmas joy and goodwill and is a model for pipe smokers everywhere. He wasn't always the figure we think of today, however. The evolution of Santa Claus from his origins as the stately St. Nicholas to the gift-giving icon he is today is an interesting history.

24 **Nashville hosts Dunhill event**
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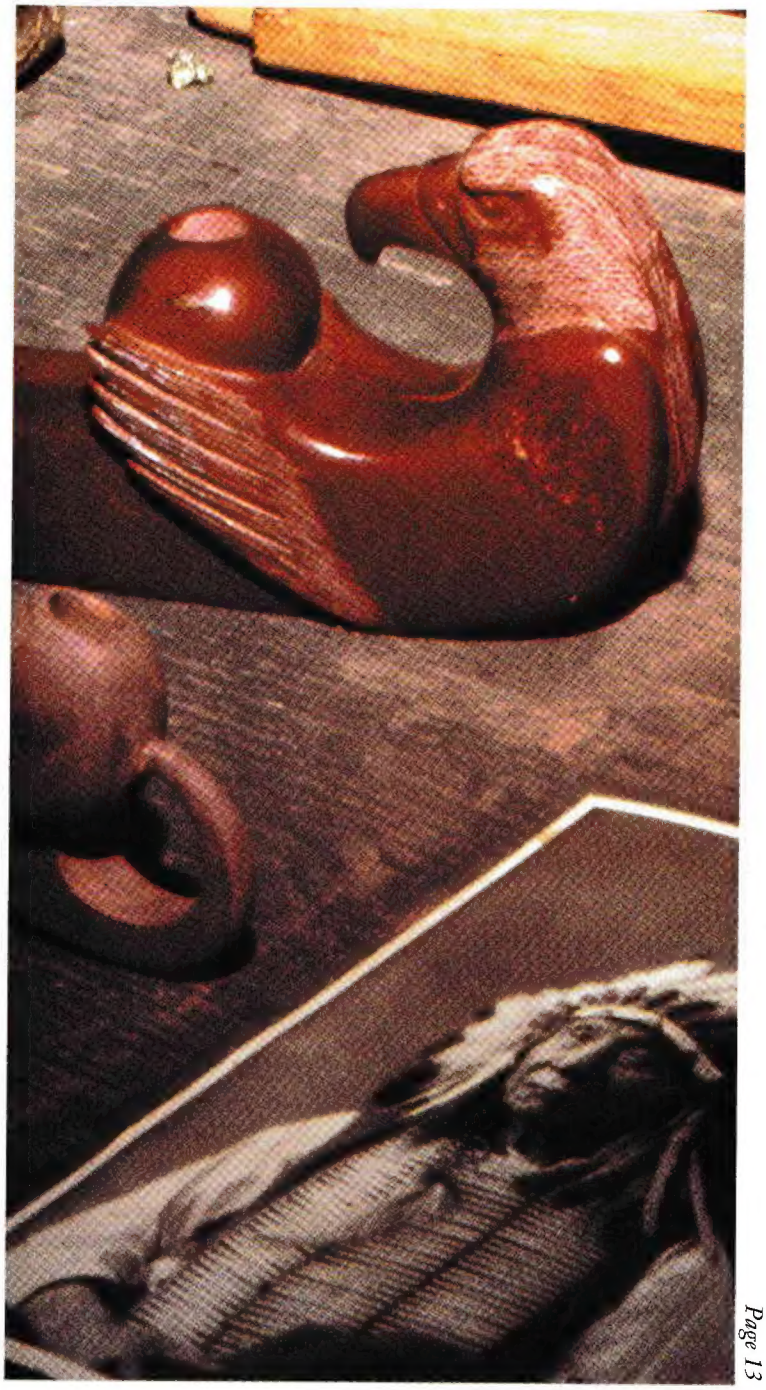

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Cover
Originating approximately 200 years ago, Santa Claus has become a timeless Christmas icon and a model for yuletide generosity.
Image courtesy of Getty Images Inc.

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Holy Smoke

I stepped onto the wrong bus the other day and discovered myself on a tourist daytrip to Heaven. Not wanting to admit my mistake, I decided to make the most of the circumstance and explore the smoking policies, figuring that I could better align my life toward a final resting place once I knew where to find the best smoking accommodations. I judge that currently I could go either way, so I'll naturally change my behavior to end up wherever I can take my pipe with me. In this regard I am in agreement with Mark Twain's statement, "If there is no smoking in Heaven, I shall not go."

My bus pulled up to the main gate where St. Peter was smoking a pipe and ushering folks through with silver puffs of Latakia smoke. Most are welcome, except violent criminals, congressmen and self-righteously zealous behavior nazis. They have a special bulletin out to watch for a few bad guys. There is a sign on St. Peter's podium with photos of anti-smoking senator Henry Waxman, Prop 10 meathead Rob Reiner and Action on Smoking and Health egoist John Banzhaf, each with the instruction, "Send directly to Hell. Do not pass Purgatory, do not collect absolution."

St. Peter wouldn't let me in, because I am a journalist and Heaven has a morality clause. But he was willing to have a pipe with me and provide a little information. He hung his "Back in 5 minutes" sign on the gate and we got comfortable on a cloud to talk.

I am happy to report that there is smoking in Heaven, so you can stop worrying about getting stuck there, if you think that's where you're headed. And it's allowed not only in smoking sections, but all *over* Heaven. *Everyone* smokes, from the most honored intellectual to the most repulsive CDC bureaucrat. Even self-righteous anti-smoking bigots come to their senses in Heaven—those who are allowed in, that is.

"Heaven has tobacco shops on every corner," said St. Peter, lighting a magnificent iridescent meerschaum depicting the fall of man from grace. "Smoking is a form of prayer and thanksgiving here. A few souls smoke cigarettes, a few enjoy cigars, but pipes are the main smoke."

We smoked and talked pleasantly along. I noticed that my pipe never went out and I needed to relight only when I felt like it. "The long smoking record currently stands at 7,315 years, 4 months, 22 days," said St. Peter. My tobacco also changed its flavor on its own and seemed to anticipate my unconscious wishes, accommodating my mood.

"The tobacco of Heaven comes in any flavor you can imagine," said St. Peter, "and many you can't. It has no bite, is smooth, delicious and leaves no residue in the pipe. Pipe cleaners are unnecessary. Dottle disintegrates to nothingness."

"Wow, I can't wait to get here," I said, hoping for some confirmation of a reservation, but St. Peter looked at the sky and whistled a little tune, so I changed the subject back to smoking. "What about the pipes?" I asked, just as my bus blew its horn to call the tour group back. "What brands are most popular here?"

"Everyone has their own favorites, and they are all available," said St. Peter as we walked back toward the bus. "The pipes themselves are favorites from an individual's past, or new pipes fashioned by the finest artisans' imaginations—Leonardo da Vinci and Michelangelo have devoted themselves to pipemaking, and they have been doing some very impressive work, but just recently there has been a quantum leap in their skills. Their pipes are truly heavenly now."

"Why the sudden improvement?" I asked.

"That's easy enough to explain," said St. Peter. "Steve Weiner and Clarence Mickles are teaching them."

Chuck

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P&T *Readers Respond*

Slap in the Face Redux

With great delight, I read the letter from Mr. Michael J. Glukler from Cyberspace in your Spring 2002 issue. I found the editorial reply to Mr. Glukler to be quite humorous, and I audibly chuckled while reading this reply regarding how your readers' hard-earned subscription dollars support your lavish lifestyle. Clearly, your reply was meant to be humorous. Upon reading my Summer 2002 issue of the magazine that I purchased from my local tobacconist (I always purchase your magazine there, as it gives me an opportunity to visit and peruse the pipes), I found that not all of your readers found the humor in this reply. Mr. Mike Name Withheld by Request was so offended that he felt compelled to put fingers to keyboard and record his offense, and annual income, into bits and bytes for you. How he suffers for your benefit. I found your reply to him most diplomatic, and after that licking, his shoes should stay shiny for some time. I have a suggestion that may help you to avoid misunderstandings with your readers in the future. I have composed the following warning statement that I suggest you place prominently on the cover of your magazine. Anyone even remotely tending towards offense will be forewarned prior to giving you their hard-earned dollars. Please, no compensation is requested or required, as I would like to contribute my time and effort so you do not have to miss one second of your afternoon massage. I know from daily experience how invigorating these can be. You're welcome. *Warning: This magazine may contain words, sentences, paragraphs, commas, semicolons, hyphens, periods, exclamation points, question marks, grammar, fonts, articles, statements, editorials, letters to the editor, opinions, humor, satire, farce, slapstick, good poetry, bad poetry, English (or possibly another language), drawings, lines (straight, curved or broken), cartoons, diagrams, pictures, art, ink, paper, and page numbers that may be offensive to some readers.*

J. Mark Spell
Cyberspace

After reading Mike's "Slap in the Face" letter (Pipe Lines-Summer '02), I had to reply. I ordered all of the back issues after I started subscribing. I told my wife, who gave me my first issue as a present, that I didn't know what I get more pleasure from—learning about pipes or the humor in the magazine.

Some of the stories in the Editor's Desk and the replies in "Ask Chuck" are absolutely hilarious. Apparently Mike doesn't have the "pretty thick skin" that he writes about. Perhaps he should put a different tobacco in his pipe and smoke it. Don't change your style of humor. Keep it coming!

On a lighter note, I recently returned from a trip to Scandinavia and spent a weekend in Copenhagen. It was a breath of fresh, or should I say fragrant, air to see so many people

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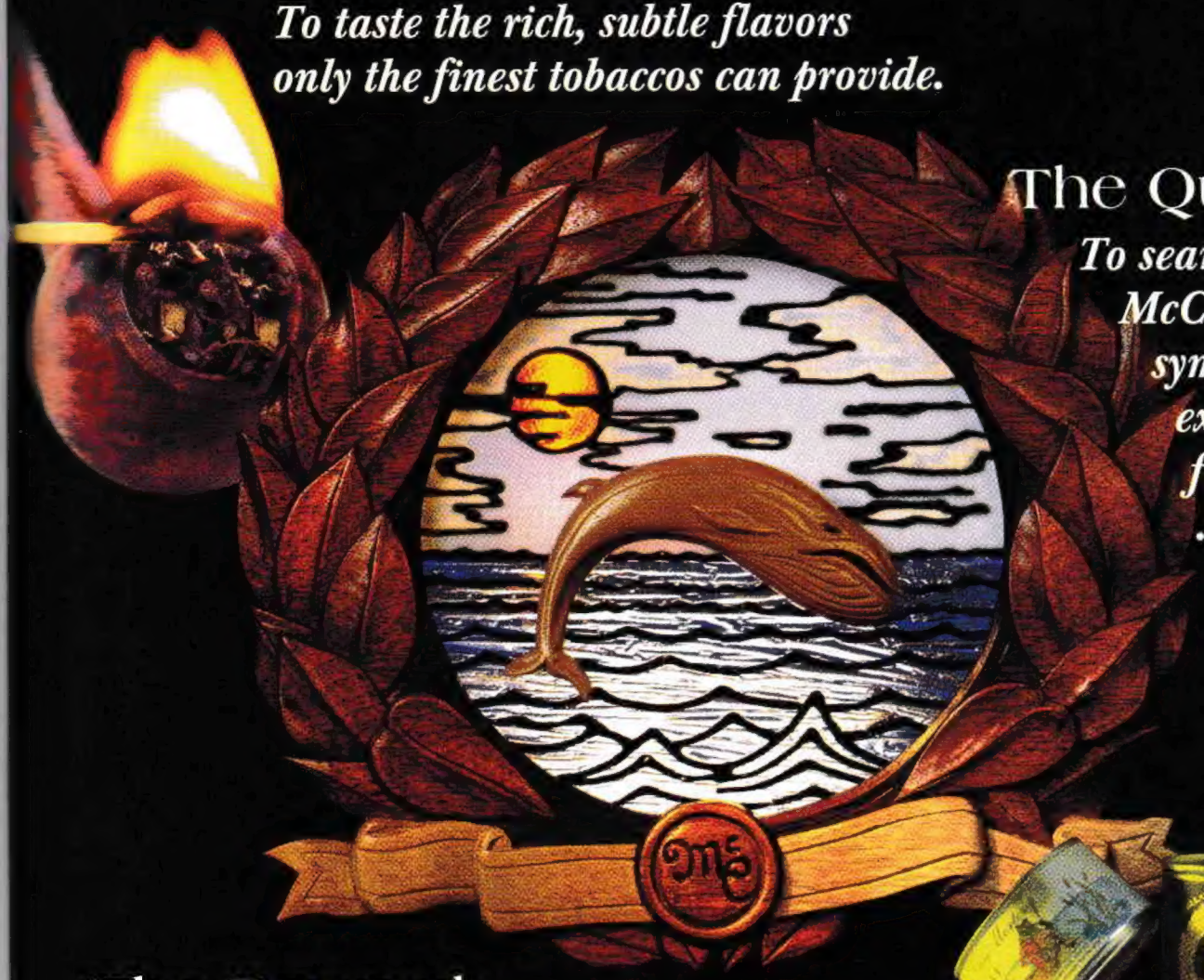

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lighting up in public. It was almost a trip back into time to watch someone enjoy a bowlful, while taking a stroll through beautiful Tivoli Gardens.

Any pipe lover who visits this wonderful city must visit the W.Ø. Larsen pipe shop and tobacco museum. They have a great selection of pipes and tobaccos, and the free museum has lots of interesting items displayed in its collection. This is just one of the many great pipe shops to be found in Copenhagen.

The Wolfeman
Cyberspace

Smoke on the Water

Thought you should know that pipe smoking is still a Navy tradition. Patty and I had the pleasure, along with Raleigh Perry, another pipe smoker and ex-Navy, of spending a day at sea with our friend Captain Russell Tjepkema, CO of the USS *Nassau*, LHA-4, just before they deployed in late August. The attached picture is some of the officers on the bridge all holding pipes with Russ and his ExO John Green wearing "Dark Lord" T-shirts as a joke. Russ tells me that the ship's bosun and several of the helicopter pilots have joined the pipe-smoking group.

Craig & Patty Tarler
Cornell & Diehl Tobacco Company

Shared Interests

I purchased my first pipe nine years ago, not knowing now what possessed me. I was 20 years old, had a newborn son and absolutely no history of pipe smoking in my immediate family. Until a year ago, I had no idea that there was such a large society of pipe smokers worldwide. Your magazine has given me a sense that I am part of a large yet exclusive group of individuals who appreciate art, history and the relentless pursuit of relaxation. This is a welcome diversion from the high stress of a printing job. It has also become something of a passion and a relaxation tool. I have often been referred to as a loner or an introvert, but pipes open up a line of conversation with anyone who has enough interest to ask. While in Charleston recently, I was browsing a tobacconist, perusing a wall of smoking art, when two ladies tentatively asked if I could help them. The magic words thus spoken, I proceeded to assist them in picking out a beautiful pipe within their budget. The sense of gratification I received must be akin to a young teacher seeing one's students succeed. I have had many similar encounters with nonsmokers and veterans alike, each special and a testament to a glorious tradition. In a world that caters to the flashing one-second blurb, it is refreshing to have a 30-minute

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conversation, on a shared interest, with a complete stranger. Kudos on a great publication, and many thanks to all the kindred spirits out there who allowed me in the club.

Jason Akey
Cyberspace

One Surprised Physician

After reading the customarily interesting narrative of *P&T*'s own Mr. Stanion, in the Fall 2002 issue ("Of Tobacco and Prostates"), I thought a reader or two might get a kick out of my own unique experience. Earlier this year, I had a brief hospital stay for a minor ailment and am fine now. On the day of my discharge, I was checked over one last time and the doctor expressed some surprise.

"Inhale."

I did so, deeply.

"Exhale."

Same procedure, in reverse. I usually try to cooperate. The doctor reached for my chart. "Pardon me, Mr. Wagner, I understand that you're a smoker?" (Uh-oh, I thought. Here it comes.)

"Yes, I've been smoking pipes for about 30 years."

"That's absolutely amazing. Your system is clear as a bell. That's why I questioned your breathing and reviewed your chart. I couldn't believe you were a smoker."

"That's because pipe smoking and cigarette smoking are two different experiences." The only answer I received was a grin.

So there you are. My only problem after 30 years of pipe smoking is sometimes convincing my spouse to stay in the same ZIP code when I try a Perique blend.

David Wagner
Albany, Oregon

A Few Suggestions

First, let me say how much I enjoy your magazine.[1]

I remember a time when "Dear Sirs" was a sufficient opening but I guess I must adapt to the times.

Second, let me say how much I detest footnotes.[2] I buy this magazine for the pictures. If I want footnotes, I'll consult my Journal of the Council of Foreign Relations' monograph on the lack of crop rotation in Burkina Faso.

So take all your footnotes, crumble them up and smoke them! With the space saved, show us more pictures!

Finally, the real reason I am writing is because of the letter "Slap in the Face" by Mike (last name withheld by request) in the Summer 2002 issue.

Mike repeatedly says "most people are fools" and "believe anything they...read." Then he takes offense at your obviously over-the-top and hilarious reply to Michael Glukler's "You're on to us" in the Spring 2002 issue. Your response to Glukler's letter was laugh-out-loud funny—"the afternoon massage"—and how often does that happen in a day?

Please do not stop the humor.

And while we're at it, do not stop the splendid photography.[3]

And yeah, you beat it out of me. Do not stop the good (OK, sometimes great) articles too.

Sam W. Paryzer
New York, New York

P&T: *For answer see footnote 4*

[1] From the Spring 2002 Pipe Lines: "Just like to say what a wonderful magazine you have." (First letter, first sentence.)

"First let me say I truly admire and love *P&T*!" (Second letter, first sentence.) "Let me begin by saying I absolutely love the magazine." (Third letter, first sentence.) "I cannot tell you how much I enjoy P&T." (Fourth letter, second sentence—but you forgave him right?)

[2] "Tampering with the Facts," Spring 2002; "Praising the Pipe," Fall 2001; "Amber: From Resin to Requisites," Winter 2001.

[3] But what is it with rocks? Is there a law against photographing pipes in a studio, against a nice blue satin or velvet blanket?

[4] P&T: *Oh, man, we just got a brand new rock for photo backgrounds. Quarries are so much more fun for shopping than fabric stores.*

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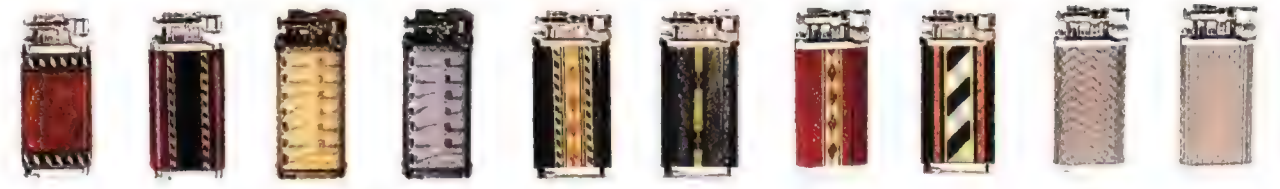

1195 Wal Silver | 1196 Wal Silver | 1198 Gold Pl | 1199 Rhodium | 1200 Lea/Silv | 1201 Lea/Silv | 1202 Lea/Silv | 1203 Lea/Silv | 1209 Rhodium | 1210 Rhodium

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Hank Sattler
Shelburne, Ontario, Canada

Smoke Therapy

I'm a writer. I smoked cigarettes for one or two years when I was in my early 20s—about 27 years ago—and that was the limit of my smoking experience. One year after my dear wife's death in 1997, I woke up one morning and thought that pipe smoking would help me live. I knew nothing about pipes and never thought I would become a pipe smoker, but I decided to give it a try. I bought what I could find—a cheap, ugly, bad tasting and gurgling thing which was sold as a pipe but truly wasn't one. I even had to use some tape to fit the stem in the shank! But I didn't give up. I bought all the books on pipes and tobaccos that I could find, and began to learn. It's impossible to find a good pipe in this area, but thanks to the Internet, I had the opportunity to purchase my first fine Italian pipe a few months later—a smooth Don Carlos—which opened my eyes as well as my palate. I also discovered the estate pipe market and, as I'm writing this letter, I'm smoking a marvelous eight-dot Sasieni Viscount Lascelles, which is one of my prewar English pipes.

Pipe smoking is a real consolation to me, and a big help for writing. My three daughters love to see me smoking a pipe and they are becoming specialists in dating estate pipes!

I only can say that *P&T* is so wonderful that I read every issue several times, which makes me happy. Although I'm alone and know no other pipe smokers here in central Brittany, I feel that, thanks to *P&T*, I'm a member of a larger family. In other words, pipe smoking for me goes far beyond any national or social difference, it unifies us. The art and tradition of pipe smoking belongs to all men of goodwill, and as such, is a great way to reinforce a large and true brotherhood among us all.

Gerald Müller
Brittany, France

Tolkien and *P&T*

I have been a fan of J.R.R. Tolkien for a long time. Ever since I read Tolkien's The Hobbit and The Lord of the Rings trilogy as an elementary school student, I have been intrigued by the aura of pipe smoking. There was something about it that attracted my attention. I thought smoking a pipe had much more style than smoking a cigarette or a cigar before I really knew what "style" was. The image conjured by Tolkien of Gandalf the Grey spouting magical smoke rings in The Hobbit was so real to me, I could almost smell the Old Tobey burning.

I am now 26-years-old and have recently begun to seriously immerse myself in the pipe smoking culture. I bought a Medico pipe a few years ago to take on a hiking trip in Virginia's Blue Ridge Mountains. I liked the smell of burning tobacco, and I thought it would help keep the bugs away (which it did), but I had no idea at the time how fascinating the world of pipe smoking could be. My cousin, who is a cigar smoker, recently sent me a copy of *P&T*. One look and I was hooked. I had no idea how many beautiful pipes were available, and I never realized that there were so many varieties of tobacco. Then I saw that back issues were still available and my eyes fell upon the prize: Two back issues that have stories about Tolkien and the Lord of the Rings. I quickly ordered the Winter 2001 and Winter 2002 issues and I was surprised to receive them three days later. Great service!

I want to congratulate and thank you all at *P&T* for putting out such a wonderful magazine. The photography is fantastic and the articles are very informative and amusing.

Dan Craven
Moshannon, Pennsylvania
P&T

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Pipestone

Formed more than a billion-and-a-half years ago, this mineral is much more than a geological oddity; it is imbued with spiritual significance

by Bert Olton

Photography by Karla Bartelt

One of the Holy Grails for most pipe smokers is a perfect pipe carved by a master into a beautiful shape. A given within that quest is that the pipe's smoking qualities match its physical perfection. That combination may be as unachievable as the True Grail of Christian tradition was for all but one of the Knights of the Round Table. In a very real sense, however, Native Americans have for centuries had direct access to a Holy Grail of their own. Meaning no facetiousness or disrespect, I am speaking of the sacred red pipestone known as catlinite.

General knowledge of Native American culture is sadly limited. One of the few things that most people have heard of is the peace pipe. That term (along with others, such as "calumet," discussed later in this article) provides only an inkling of what a pipe is and means to members of many tribes of Native Americans. It is hoped that this article will shed a little more light on not what catlinite is, its history, and its place of origin. To avoid confusion with the name of its most famous source site, I will refer to the stone as catlinite.

The Science

Modern science tells us that catlinite is a metamorphic claystone argillite.[1] For those who may have forgotten their Geology 101, metamorphic rocks are those that started out as one thing but were changed in structure or composition into something else through the processes of heat, pressure or both. Claystones are sedimentary rocks that include varying quantities of clay minerals. Argillites are claystones or shales that have undergone higher degrees of hardening than shale but which lack the distinctive lamination and cleavage of slates.

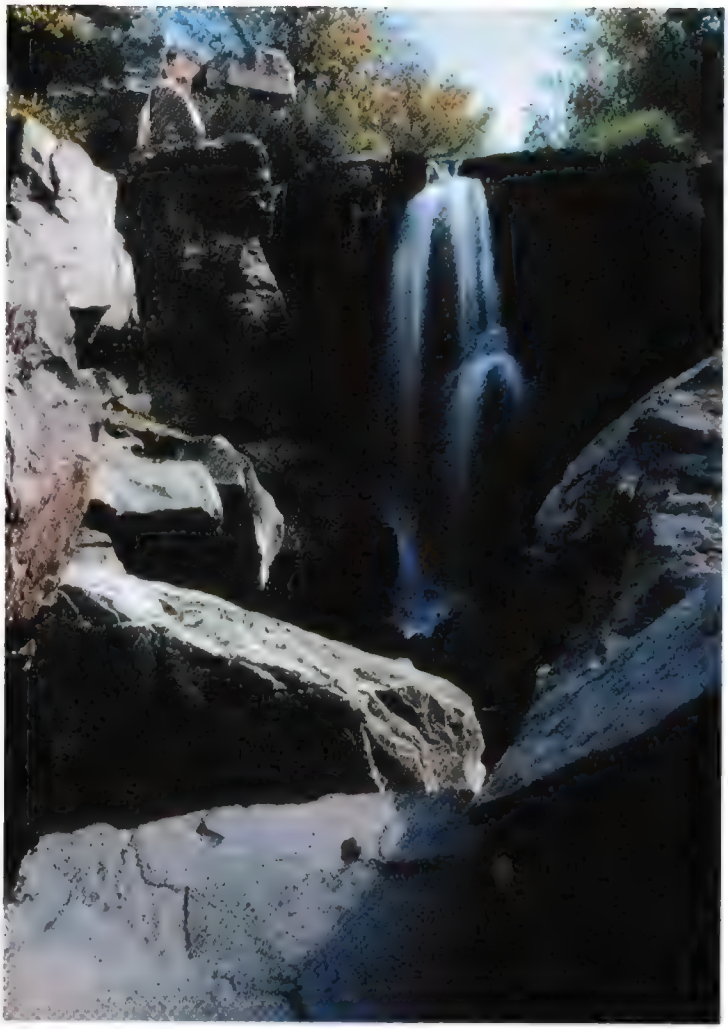
Mineralogically, catlinite is made up of diaspore, pyrophyllite, muscovite and hematite oxide, along with traces of anatase and chlorite. The hematite (iron ore) oxide is what gives the stone its rich red coloring. Chemically, catlinite breaks down into the following constituents: silica (49.01 percent), alumina (35.17 percent), magnesia (0.23 percent), water (5.87 percent), potash (5.62 percent), ferric acid (3.06 percent), titanium dioxide (0.44 percent), ignition–less total water (0.24 percent), lithium oxide (0.16 percent), soda (0.06 percent) and calcium oxide (0.05 percent).[2] In addition, significant amounts of calcium, potassium, rubidium, strontium and yttrium in the best catlinite samples indicate metasomatism. This is a metamorphic process in which chemical changes occur due to reactions with external materials. The Occupational Safety and Health Administration catalogs catlinite under code number 1499 as a nonmetallic, nonfuel mineral.[3]

Catlinite is found beneath beds of the much harder rock Sioux quartzite, in layers that are typically two inches to six inches thick. Veins of catlinite were formed between 1.6 billion and 1.8 billion years ago. River deposits of sedimentary clays, also called "mud puddle deposits," gradually built up, and the weight of overlying Cambrian-era Sioux quartzite compressed the quartz-poor clays into what is now catlinite. Because catlinite itself contains little or no quartz, it is softer than the quartzite overburden and thus lends itself to carving with harder stone or metal tools. It registers 2.5 on Mohn's Geological Scale of Hardness, putting it at about the same hardness as a human fingernail, and is a bit like soapstone in workability.

Geologically, pipestones are something of an oddity, occurring in a very small number of outcroppings. They are found in the Midwest of the United States, in sites such as Rice Lake and Garretson, Wisconsin and Norton, Kansas. Larger deposits are located primarily in southwestern Minnesota and in small portions of the Dakotas. The very best, purest of the stone is so unique, however, that catlinite is by definition only that pipestone which is quarried at the Pipestone National Monument in Pipestone, Minnesota.[4]

The History

Pipes used by Native Americans fall into two main categories: one-piece pipes and pipes consisting of a separate stem and bowl. Modern versions of the former would be traditional one-piece clay pipes and examples of the latter would include corncob, briar, meerschaum or various other kinds of stem-



Winnewissa Falls is located within the Pipestone National Monument in Pipestone, Minnesota.

A completed eagle pipe bowl (top). The contrast between the unfinished bowl and the eagle pipe bowl, which has been coated with beeswax, can be clearly seen.

and-bowl pipes. Though logically one might conclude that tube-type and one-piece pipes were the precursors to stem-and-bowl pipes, this may not be the case. The oldest bowl for a two-piece pipe found thus far is from the Coppena Site in Alabama and is dated to between A.D. 100 and 500.[5]

Native American bowls for two-piece pipes are most often made of stone. The use of catlinite for this purpose predates contact with Europeans by hundreds of years. There is archaeological evidence that catlinite from Pipestone was being quarried and carved as early as A.D. 900.[6] Seven specimens of catlinite artifacts and raw material blanks found at the Barcal (aka Skull Creek) site near Linwood, Nebraska, have been dated to the 13th century and are confirmed mineralogically to have come from the southwest Minnesota site.[7]

During those earliest times it is thought that proto-Mandan peoples were utilizing the Pipestone site. By the late 16th and first half of the 17th centuries, the Iowa and Oto tribes had likely taken over. The Lakota, Nakota and Dakota tribes gradually moved into the area, and by around 1700, the Yanktons controlled the region. It was during the Sioux era that catlinite's use became the most widespread.

Trade in catlinite became extensive among many tribes. Much of the increase in its dispersion in the 19th century, however, can unfortunately be attributed to the influx of white settlers. Explorers, traders, homesteaders, and even commercial enterprises exploited the site at one time or another. Though others undoubtedly visited the Pipestone quarries between the 1690s and the early 1800s, the first European accurately recorded to have done so was Philander Prescott. Prescott was a fur trader to some of the Lakota, Nakota and Dakota peoples. In 1831 he stated, "We arrived at the famous place called the pipestone quarry...We got out a considerable quantity...."[8]

The fame and fate of Pipestone was further sealed by the visit in late 1836 of George Catlin. Catlin (1796-1872), born in Pennsylvania, was a lawyer turned painter and traveler. Between 1832 and 1839 he journeyed around North America recording in notes and on canvas his impressions of the "Indians." Returning to the East and on trips to Europe, Catlin lectured, presented his paintings and displayed the numerous artifacts he'd collected. His 58 letters were published in book form and can still be purchased in two paperback volumes, which include 530 pages of text and more than 300 illustrations.[9]

Two chapters of the Catlin books (letters 54 and 55) are titled "Red Pipe Stone Quarry, Coteau Des Prairies." They are, however, disappointingly

ıcking in detail about the place or the ıstoms associated with it. In any case, ıs works and tours gained a great deal f popularity. At one point he mailed me samples of the stone to the scien- st Dr. Charles Jackson. Jackson named e mineral after this prolific painter.

More professionally-oriented expe- tions were mounted into the Pipe- one region, particularly as tensions es- lated among the several tribes who imed control of the quarries. By 851, the Sisseton Wahpetons sold their ghts to the land by a treaty with the deral government. The Yanktons, wever, maintained a claim to the area well. As part of a reservation reset- ment agreement with the govern- nt, the Yanktons signed the Treaty 1858, which guaranteed their rights use the quarry. A one-square-mile a was surveyed; the field notes and ts were filed with the General Land ffice.

Problems over ownership of the l and mining rights to both the linite and quartzite increased expo- ntially during the following 40 years. ttlers, the growth of a town, building ntractors and even a railroad began wing up the area. "...No one paid ntion to the long-standing instruc- ns of the General Land Office, and surveys overran the limits of the estone Reservation."[10]

It is not the purpose of this article enumerate the embroilments that en- ed. The complaints filed, court battles rsued and bills presented to Congress e numerous. Finally, in 1929, a de- rive settlement was made. The Yank- s received a monetary judgment, and to the Pipestone Reservation was nsferred to the U.S. government. e reservation became Pipestone Na- nal Monument in 1937, putting it in hands of the National Park Service, quarrying rights maintained for ive Americans of all tribes.

As it exists today, Pipestone Na- nal Monument consists of 282 acres and. It includes a visitor's center, ich opened in 1958. The center uses extensive displays of catlinite es and other artifacts, an audiovisual sentation room and several work- ions operated by Native American vers. Visitors can watch as pipes, ef- gies, beadwork and other traditional items are made. Many of these can be purchased in the center's gift shop. Another attraction is the Circle Trail, a paved walking route through the grounds of the monument. From the trail, a number of the important features of the area can be viewed, including several of the quarries, Winnewissa Falls and the Old Stone Face.

The Traditions

You can believe all of that science and history if you want to, but Native Americans have a very different take on the whole story. Though few if any of them would argue about the technical analysis of the stone, their traditions about catlinite make it even more unique than its unusual place in the geology of the world.

Members of many tribes have traveled to Pipestone over the centuries, for the express purpose of quarrying the catlinite to make ceremonial pipes. As many tribes as have visited, there are nearly that many versions of the story of the origins of the stone. One feature of the tales, however, is common to several of them. In far-distant prehistoric times, there was a great flood that covered the entire Earth. The waters drove the red-skinned peoples to a spot of high ground, but they were overwhelmed. It was their bodies that formed the red stone. A survivor repopulated the Earth. The Creator called these new peoples to the place, gave them the pipestone and taught them to make pipes so that they could send their prayers to the Creator in the smoke.

Other Native American versions of the creation story differ to greater or lesser degrees, but nearly all of them include a sacred pipe of red stone. That the Pipestone, Minnesota, quarries are and always have been the primary source of the most desirable samples of this stone is indisputable. Whether one looks at scientific evidence or cultural tradition, everything points to the same place.

Another common point to the many permutations of the story of Pipestone is that it is mandatorily a place of peace. It is a place where no one may carry weapons, where none may argue or dispute, where all may come, but only for prayer and for the acquisition of the stone for ceremonial pipes. Only Na-

A variety of ceremonial pipes are displayed in the entrance to the Pipestone National Monument's visitor's center.

Four pipes, including one featuring a buffalo figure, are also displayed in the visitor's center.

Two beautifully detailed figural pipes make up part of the Pipestone National Monument's pipe collection.

tive Americans may quarry at Pipestone.

A formal pilgrimage to Pipestone to quarry would include a number of rituals. First, an individual might go through a sweat lodge ceremony and/or "smudging" purification in smoke. Any weapons would be buried. Prayers and tobacco offerings would be made on the approach to the pits. The quarrying itself would involve no power tools or equipment, but only sledgehammers, wedges and prybars. Blasting, digging with backhoes or using jackhammers would be an insult and sacrilege to Mother Earth and to the red stone as well. The mining is done entirely by hand and by backbreaking labor.

Native Americans receive free permits to mine at Pipestone and they may take as much of the catlinite as they care to remove. Cutting through the 10- to 15-foot thick overburden of quartzite is, however, no mean feat and is a true test of an individual's resolve. Another limiting factor to the quarrying is the weather. Winter in Minnesota can be harsh; summertime can get very hot. The ideal time of year to mine there is early fall.

Though the focus of this article is the catlinite bowl of ceremonial pipes, the second portion of the pipes, the stem, deserves at least brief mention. The stem of a ceremonial pipe was called a calumet by French Canadians, who were some of the earliest contacts Native Americans of the plains and prairies had with Europeans. The word comes from the Latin "calamus," for a reed. Some pipe stems were made from hollow reeds. The term also came to mean the entire pipe, though it is probably most correct to call only the stem a calumet.

The stems of ceremonial pipes are now most often made of wood. They are decorated with carvings, quill work, beads, leather, eagle feathers or other items, depending on the individual and/or the purpose for which the pipe is made. Some tribes use the stems as wands in ceremonial dances.

The stem is considered to represent the male and, because it carries the smoke from the bowl, is associated with the sky and heavens. The bowl represents the female and Mother Earth. Once a pipe has been smoked, it is traditional to store it in two pieces, never with the stem inserted into the bowl.

The Carving

As has already been mentioned, catlinite is a soft stone that is easily carved with harder stone or metal tools. Though traditional carvers adhere to the taboo against mining the stone with power equipment, they do use a limited number of power tools in making pipes. Some may use circular saws to make first cuts in creating a pipe blank. Others use a hacksaw to create the rough shape by hand. Electric drills are used for cutting the tobacco chamber and drilling the air hole. The rest of the shaping, carving and final finishing are all done by hand using knives, chisels, rasps, files and sandpaper.

Once a blank has been cut into the rough shape the carver wants, rasps are used to begin the rounding of the shank, shank extension, bowl and any figures on the pipe. Holes may be drilled here and there for the insertion of a coping saw blade for removing material in shaping complex figures. Finer files, knife and chisel blades are used in shaping and detailing.

The final step is sealing the bowl. As is done with meerschaum pipes, beeswax is melted onto the surface of the bowl. Some carvers use a propane torch to gently heat the stone; others place the bowls in a heated pan of water to warm them. Whatever heating method is used, the wax is rubbed directly onto the stone, then spread with a cloth.[11]

The Keepers

There is a small group of Native Americans who live in the Pipestone area who quarry at the monument on a regular basis. A few make a living selling their carvings and selling blocks of catlinite to carvers in other areas. They preserve the traditions of the site and help to ensure that anyone else coming to

quarry observes those traditions and treats the place with the solemnity and respect that it deserves.

One of these people is Travis Erickson. Erickson is a Sisseton Wahpeton who lives in Pipestone with his wife and children. His mother and grandfather taught him how to carve the red stone and he has done that most of his life. He has been quarrying for 28 years, 20 of those in one particular pit. His mine has gotten so large that others at Pipestone jokingly call it the "Grand Canyon."

It has been only within the past couple of years, however, that Erickson has decided to devote his energies to carving and quarrying full-time. His main workshop is in his garage at home, but he is also one of several Native Americans who have workstations in the visitor's center at the monument.

Travis Erickson does detail filing on a ram's head pipe bowl. Blanks for another pipe and other items can be seen on his bench in the foreground.

Final Note

The quest for information about this most unusual material and the pipes that are made from it was itself an odd one. It began with a high school play in western New York and led to an oasis of peace and learning in the middle of the prairies.

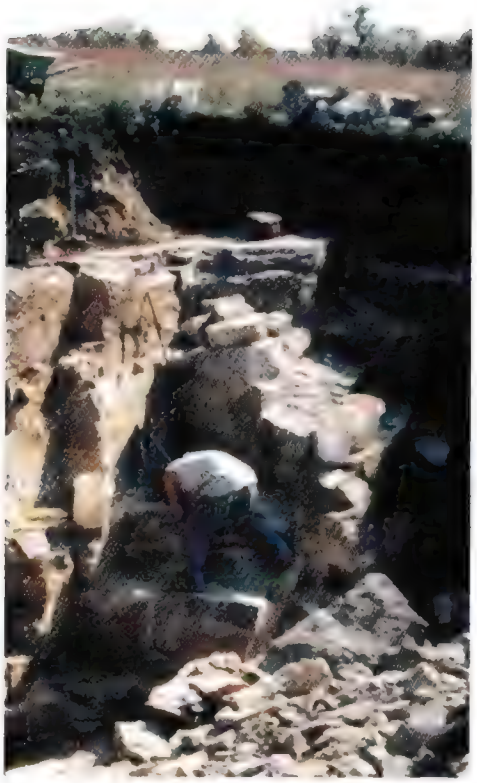
In the fall of 2000, my daughter, Natalie, was involved with a high school drama group production of Annie Get Your Gun. A couple of days before final dress rehearsals, she came home to tell me that they needed a peace pipe for the play. Because I had done some woodworking and carving, she thought that I might be able to help. So did I, but as I learned of the true significance of the pipes and the material they are made from, I realized that it was not my place to make such a thing. As I became increasingly distracted with researching, Natalie realized the drama club would have to find a pipe elsewhere. To Natalie and her friends, I apologize. ***P&T***

Sources of Interest Online

Pipestone National Monument Web site: *www.nps.gov/pipe/*

The Little Feather Center Web site: *www.littlefeathercenter.com/welcome1.html*

All but six of George Catlin's letters and notes are available on the online Library of Western Fur Trade Historical Documents: *www.xmission.com/~drudy/mtman/mmarch.html*



Travis Erickson's 18-year-old son, Seth, works at removing a corner of the quartzite overburden above the catlinite.

[1] James Novotny Gundersen, *Provenance Analysis Of Plains Pipestone Argillites*, Department of Geology, Wichita State University, Wichita, Kan., Abstract #3997, 1984.

[2] Pipestone National Monument pamphlet, *Frequently Asked Questions on Pipestone, Sioux Quartzite and the Monument*, from sample analysis performed by Dr. Ellestad at the University of Minnesota, 1938.

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[5] Jordan Paper (York University, Ontario, Canada), "The Iroquoian and Pan-Indian Sacred Pipes: Comparative Ritual and Symbolism," *Proceedings of the 1989 Smoking Pipe Conference: Selected Papers*, Rochester Museum and Science Center Research Records #22, p. 164, 1992.

[6] Mary Hoff, *Pipestone*, Minnesota Department of Natural Resources, *www.dnr.state.mn.us/information_and_education/publications/volunteer/articles/mj99profile.html, 2000.*

[7] James Novotny Gundersen, Department of Geology, Wichita State University, Wichita, Kansas, and John O'Shea, Department of Anthropology, University of Iowa, *The Mineralogy of Pipestone Artifacts and Raw Materials of the Barcal Site (Lower Loup Phase/Protohistoric Pawnee) of Central Nebraska.*

[8] Robert A. Murray, *Pipestone: A History*, Pipestone Indian Shrine Association in cooperation with the National Park Service, U.S. Department of the Interior, 1965, p. 13.

[9] George Catlin, *Letters And Notes On the Manners, Customs, And Conditions of North American Indians, Vols. I and II*, originally published in London, 1844, Dover Publications, N.Y., 1973.

[10] Robert A. Murray, *Pipestone: A History*, Pipestone Indian Shrine Association in cooperation with the National Park Service, U.S. Department of the Interior, 1965, p. 23.

[11] Available from the Pipestone National Monument gift shop is the videotape *The Pipemakers* (Woodpecker Productions, 1994). The 38-minute film gives an excellent demonstration of the whole pipemaking process by two pipemakers: Myron "Butch" Taylor and Travis Erickson.

The Origin of Santa Claus

Although a somewhat recent creation, the American Santa Claus has become a timeless Christmas fixture.

by Stephen A. Ross

It's fairly safe to say that Santa Claus has become a timeless American icon of Christmas cheer, a secular champion of the best characteristics manifested within the human spirit: generosity, goodwill to others, kindness and hope. Today, many children approach Christmas with a sense of overwhelming excitement, becoming enthralled with the thought of the jolly fat man's visit to their house on Christmas Eve. Santa, dressed in a red suit trimmed with white fur and wearing a matching cap, his long flowing beard hiding many of the details of his face except for his twinkling eyes and his rosy cheeks, carrying a bag slung over his shoulder that's filled with wondrous and marvelous toys, and with a pipe clenched tightly in his teeth, has become a Christmas icon.

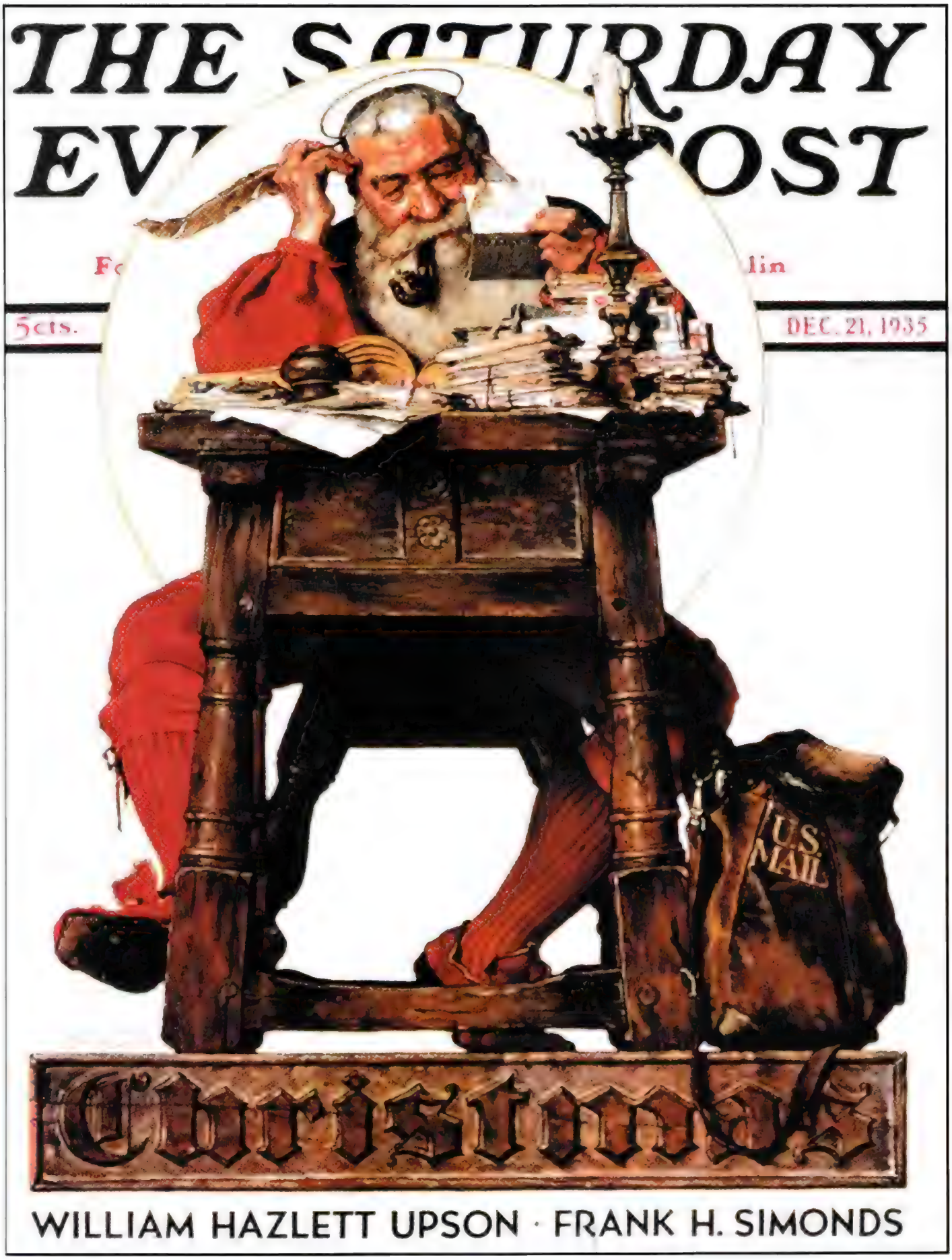
However, our conception of Santa Claus and his association with Christmas is a relatively recent invention—it's no more than 200 years old. Drawing on European folklore and their own imaginations, a group of wealthy New Yorkers sought to create a mascot for the fledgling New York Historical Society, while simultaneously trying to make Christmas more respectable, ultimately choosing Saint Nicholas for the purpose. Saint Nicholas' image slowly changed during the first two decades of the 19th century until he became Santa Claus, thanks in large part to Clement Clark Moore's *A Visit from St. Nicholas*, first published in 1822.

Forty years later, Santa Claus' popularity grew to epic proportions when *Harpers Weekly* published a series of Thomas Nast illustrations of Santa visiting Union soldiers at the front during the American Civil War. Nast's illustrations of Santa, as well as Moore's description of him, have become the quintessential images that define him today.

Ye Olde Merrie Christmas

Writing in the 16th century, Anglican bishop Hugh Latimer remarked, "Men dishonour Christ more in the twelve days of Christmas than in all the twelve months besides." Prior to the beginning of the 19th century, Christmas celebrations in Europe and America were markedly different from quiet, sober and family-oriented observances. They were public affairs involving raucous and offensive behavior that often culminated in displays of rowdiness, eating and drinking binges, disrespect for authority, an increase in begging and an increased frequency of forced entries into wealthy people's homes.

Historian Stephen Nissenbaum attributes the carnival-like atmosphere of Christmas celebrations before the beginning of the 19th century to an increase in the amount of idle time in December in northern European agricultural societies. The consumption of fresh beer and wine filled the long winter hours for farmers and laborers alike, ultimately leading to a breakdown of the social order. This behavior typically began around December 6—St. Nicholas' name day in the Christian



Santa, the benevolent, pipe-smoking bearer of gifts had become one of the most recognizable icons in American culture by the 1930s, and a favorite subject for artist Norman Rockwell, who created many of the Saturday Evening Post covers.

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St. Nicholas. Image courtesy of Getty Images Inc.

calendar—and lasted for nearly three weeks.

Shocked by these celebrations and viewing them as morally depraved pagan festivals, the Protestant leaders and social elites in Britain, and later in New England, sought to find ways to completely destroy them. For a brief period of time, during Britain's Protestant Ascendancy of the 1640s and 1650s, public celebrations of Christmas were completely banned. No matter how vigorously they sought to eliminate these celebrations, it became clear to secular and religious leaders that they could not completely eradicate the celebration, and so they adopted Christmas to control its commemoration.

Instead of damning it outright, they changed their strategy and sought new ways with which to mark the occasion. They wouldn't be completely successful, however, until they were able to create an image that would encourage people from all walks of life to celebrate the holiday in a sober and family-centered manner. The creation of the mythical Santa Claus would go a long way toward achieving their goals.

St. Nicholas and the New York Historical Society

For many years, historians and folklorists believed that a cult dedicated to St. Nicholas had been brought to the Dutch colony of New Amsterdam in the 17th century. In Holland, St. Nicholas was said to visit homes on Dec. 6 carrying oranges to reward children who knew their Biblical verses and switches to punish those children who could not recite them. In other parts of Europe, he hid fruit and nuts in shoes beside a child's bed. However, it's highly unlikely that the St. Nicholas legend was ever brought to New Amsterdam, which was settled by Reformation Dutch colonists who opposed the Catholic Church and its recognition of saints.

According to scholar Charles W. Jones, the first recorded appearance of St. Nicholas in the United States has no connection with Christmas. In the second half of the 18th century, some New York colonists sought to form benevolent and social organizations based on their ethnic heritage. Scots formed the St. Andrew's Society, the Welsh established St. David's Society, Irish colonists created St. Patrick's Society and colonists of English descent formed St. George's Society. As the political turmoil between the Americans and the British became more intense, New York patriots formed a new, anti-British society—the Sons of St. Nicholas—in 1773. They seem to have chosen St. Nicholas as their patron for the sole reason that he wasn't a British figure. The activities of the club are unclear and the name St. Nicholas passed from public notice sometime shortly thereafter, only to resurface again 20 years later, thanks to John Pintard.

A wealthy and influential New Yorker, Pintard was a tireless activist. He was instrumental in founding: the Marine Society; the first insurance company in the United States; the first savings bank in the United States; the American Bible Society and the General Theological Seminary. He helped establish Washington's Birthday and the Fourth of July as national holidays. He was also a member of the New York Common Council and the New York State Assembly.

Pintard's keen interest in history motivated him to found the New York Historical Society (NYHS) in 1804. Scrounging for a mascot for the society, Pintard settled on St. Nicholas, to remind New Yorkers of their state's Dutch heritage. By 1810, the NYHS held an annual dinner in December to celebrate St. Nicholas. The same year, Pintard commissioned Alexander Anderson to do an engraving of St. Nicholas that included an image of toys stuffed in stockings hung from a fireplace mantle and another image of a smiling girl holding a gift in her arms next to an obviously disappointed boy, who, one would assume, did not receive a gift because of naughty behavior. Pintard was partly motivated to have the engraving made to promote St. Nicholas as the mascot of the NYHS and as the patron saint of New York City, but he was also concerned by the continuing rash of wild holiday celebrations and he hoped that an image of St. Nicholas' gifts strewn around the hearth—the center of family life—would invoke a familial atmosphere for the holiday.

Washington Irving, another member of the NYHS, was inspired by Pintard's vision. The author of "The Legend of Sleepy Hollow" and "Rip Van Winkle," Irving picked up and expanded upon the St. Nicholas legend in portions of his *Knickerbocker's History of New York*. In his "Knickerbocker Santa Claus," Jones wrote that, "Without Irving there would be no Santa Claus...Here is the source of the legends about St. Nicholas in New Amsterdam."

Knickerbocker's History includes entirely imaginative descriptions of St. Nicholas Day celebrations in the old Dutch colony. It also includes stories about St. Nicholas landing his horse and wagon on rooftops and sliding down chimneys to leave gifts inside homes.

The legend was gaining momentum by then, and St. Nicholas became increasingly known as Santa Claus in the decade after Irving published *Knickerbocker's History*. New York City was fast becoming the commercial and cultural center of the U.S. It was also the point of entry for the majority of European immigrants to the U.S. who were already familiar with a similar kind-hearted soul such as the French Père

Noël, the British Father Christmas or the German Pelznichol (Fuzzy Nicholas). Eager to acclimate quickly to their new homeland's customs, they embraced the Santa Claus legend.

The developing Santa Claus myth also provided a blow to the old, riotous way of celebrating Christmas, replacing it with a private, domestic celebration for immediate family, especially focused on young children.

A Visit from St. Nicholas

The appearance of Clement Clark Moore's *A Visit from St. Nicholas* in December 1822 cemented Santa's reputation for being a pipe-smoking bearer of gifts.

The son of New York's Episcopal bishop and president of Columbia College, Moore was a prominent Hebrew scholar and author. *A Visit from St. Nicholas* was intended as a gift for his young children and Moore had no plans to publish it. However, much to the dismay of the stuffy religious professor, it appeared in a local newspaper. Moore denied writing it for many years but finally acknowledged it as his poem in the 1840s.

Moore's description of Santa's appearance and manner comes from no other source than his own imagination. His Santa is an original figure who bears no resemblance to the regal St. Nicholas. Moore eliminated St. Nicholas' authority and patrician demeanor. Santa Claus is a short, fat elf whose belly shakes like a bowl full of jelly! Furthermore, Moore's Santa is a people's Santa, down to smoking a stump of a pipe, which differs from Irving's description of St. Nicholas smoking a long pipe. The difference in the length of the pipes may be significant. Nissenbaum argues that the length of a pipe that a person chose to smoke was a conscious decision based on class awareness in the early 19th century. Long pipes, such as aldermen or churchwardens, were most often identified with the upper classes; and short pipes, known as cuddies, were identified with the working class.

Moore's Santa represents a shift from the earlier, turbulent celebrations, in which poorer people demanded satisfaction, to Moore's hope of yuletide tranquility. His "poor man's Santa" helped integrate the classes, for the Christmas season at least, and more than ever brought Christmas into the home. Within 20 years of Pintard's search for a mascot, Santa Claus had become associated with acceptable Christmas celebrations for nearly everyone.

By the 1840s, books featuring Santa Claus were published regularly. Many of them included Moore's poem, but went further, establishing Santa's criteria for giving gifts—obey your parents, respect your teachers and read your Bible.

The 1840s also saw a rise of commercially made products intended as gifts. By the middle of the 19th cen-

tury, Santa became a useful advertising figure for in-store promotions and newspaper ads. Santa's popularity grew as the American commercial economy expanded. Although the myth was approximately 40 years old by that time, most people believed Santa was an old-fashioned representative of an ageless Christmas ritual of gift-giving.

Thomas Nast

Thomas Nast is as important as Moore when it comes to the creation of our visual image of Santa Claus. Born in Germany, Nast and his family moved to the United States following the German Revolution of 1848. At a very early age, Nast launched a career as an illustrator, working for one of the most popular newspapers in the latter half of the 19th century, *Harpers Weekly*. During his career, he created long-lasting political symbols such as the Democratic Donkey and the Republican Elephant; his critical cartoons almost single-handedly brought down New York's Boss Tweed and his corrupt Tammany Hall political machine; and Nast tweaked Moore's description of Santa Claus in an annual series of sentimental illustrations that cemented Santa Claus' image as a benevolent figure representing the best characteristics of the human spirit.

Early in his career, Nast covered the American Civil War. Rather than draw realistic images picturing the awful carnage of battle, Nast chose inspirational subjects intended to invoke feelings of patriotism and depict the emotional toll of soldiers separated from their families. His first image of Santa, "Santa Claus in Camp," appeared in *Harpers Weekly* in December 1862. It depicted Santa dressed in a suit decorated with stars and stripes distributing gifts to Union soldiers.

Following his initial effort, Nast produced images of Santa for every Christmas during the war, and it was a recurring theme in his works after the war ended. Nast's Santa is remarkably different from Moore's. He is no longer an elf, but an overweight man who smokes a long pipe and loves children everywhere. After he left *Harpers Weekly* in 1886, Nast collected his drawings and published them in a book entitled *Thomas Nast's Christmas Drawings*. These images remain influential for artists today.

The Best Hope Among Us

Like all myths and legends, Santa Claus has been shaped to fit the political and social needs of the day. Largely created by a group of wealthy New Yorkers who desired to create a mascot for the NYHS as well as stem troubling Christmas celebrations, Santa Claus' image has changed throughout the years to benefit the United States' burgeoning commercial economy, as well as the political needs of the nation during times of war. Small details of his image have been changed over the years—the regal St. Nicholas has been transformed into the chubby, jovial man who occasionally enjoys a bowl of tobacco from a long pipe. In time, Santa may even become a health-conscious marathon runner who eschews the pipe altogether. Yet, one thing has remained constant from the moment that he burst upon American popular culture—his generosity manifests the best that we can hope to be. ***P&T***

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ROBERT FALCON SCOTT

Born in 1868, Robert Falcon Scott took part in his first sea-going expedition at the age of thirteen. In 1888 he met Clements Markham who considered him perfect for the Antarctic expedition he was planning. It was due to Markham that Scott was appointed head of the Discovery Expedition that lasted from 1901-1904. In 1910 Scott led a second expedition, however, it was troubled from the start, as it did not have enough financial backing. Although he did reach the South Pole the small party were devastated to discover that Amundsen and his Norwegian group had got there before them.

ERNEST SHACKLETON

Born in Co. Kildare, Ireland in 1874, Shackleton joined the Navy and worked his way up the ranks. In 1902 he made his first Antarctic expedition as part of Scott's Discovery. He returned in 1907 getting within 90 miles of the South Pole, a great success at the time. Shackleton made two further ill-fated expeditions, one of which as the famous Endurance expedition on which Shackleton and his men were stranded on a vast floating block of ice for months. In 1922 he died in South Georgia on this fourth attempt to reach the South Pole.

ROALD AMUNDSEN

Amundsen was one of the most successful explorers to have ever lived. He was born in Norway in 1872 and his original plan was to conquer the North Pole, but his plans changed when Peary succeeded before him. He then turned his attentions to the South Pole where there was already tough competition between Scott and Shackleton. Amundsen was probably the most prepared explorer with 97 Husky dogs. The expedition set off in August 1910 and it was the first to reach the South Pole on December 14th 1911 barely a month before Scott succeeded.

TOM CREAN

An Irish Antarctic explorer born in Co. Kerry. He sailed on 3 of the 4 British expeditions to the Antarctic including Robert Falcon Scott's Discovery and Ernest Shackleton's Endurance both of which were known for the cruel hardship that had to be endured by all members of the party. Although not an officer, he was well known for this determination and courage under the most difficult circumstances. In 1910 Crean was awarded the Albert Medal for gallantry. He lived out his days in his native Ireland.

Shackleton

Amundsen

Scott

Crean

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Nashville hosts Dunhill event

UPtown's Smoke Shop provides venue and clientele for a special Dunhill show

There is something about being in a room absolutely brimful of Dunhill pipes that makes any pipe smoker feel that he's done something right. Maybe you live in your car with a mongrel dog named Tooth Decay, or maybe you sold your dot-com for a bundle on the day before the market disintegrated. Maybe you're just an average guy with a mortgage and a wife who keeps telling you to fix the garage door. But when you are in the presence of a huge assortment of some of the finest pipes that ever existed, none of that matters. Everyone feels like king of the world when he is surrounded by Dunhills.

Elegant, understated, classic and creative, Dunhill products radiate refinement. The excellent smoking qualities of Dunhill pipes, along with their long-standing reputation for collectibility, make them timelessly desirable. And they are relatively rare. Consumers just don't get the chance to see very many at one time. Most retail shops that carry any Dunhills at all are able to inventory only a few at a time. Even the largest shops can't provide the sheer multitude that consumers were privileged to see in Nashville last June 12, when UPtown's Smoke Shop hosted a very special event.

It had been previously discussed, but scheduling was a problem. Simon Glendenning, the managing director of Alfred Dunhill Pipes Ltd., and Steve Johnson, the U.S. agent for Dunhill, were to bring an assortment of several hundred Dunhill pipes and accessories and be available for questions and conversation with collectors invited by UPtown's. But when Glendenning's schedule cleared, only two weeks' preparation time was available. However, UPtown's swiftly sent out invitations and promoted the appearance through its shops and Web site, invited local and national media, and arranged a beautiful location with catered Southern cuisine.

When the 50 to 60 guests arrived, they were treated to an open bar, lively conversation and a display of Dunhill pipes and accessories such as few have seen. The collectors and enthusiasts were mainly local customers of UPtown's, but also came from as far away as Wisconsin, Kentucky and North Carolina. A television reporter and cameraman from the Nashville NBC affiliate station were there to report on and promote the event, as were reporters from three different newspapers and, of course, a writer from *Tobacconist* magazine and *Pipe and tobaccos* magazine. But the main feature was the assortment of pipes, tobaccos, lighters, leather tobacco accessories and writing instruments—devotees of the white spot certainly enjoyed the variety.

One collector purchased three rare Dunhill gold spigot pipes. Another, commenting on the wonderful quality of the Dunhill sandblasting technique, purchased five different shell briars. An especially enthusiastic collector was unable to attend, but UPtown's staff, knowing his tastes, made a selection for him and the next day he purchased more than $8,000 worth of products. Many bought only one or two pipes, and many pushed their budgets to the straining point. Each pipe came with a complimentary Dunhill tamper, which made the pipes doubly hard to resist.

If attendees enjoyed the displays, they appreciated even more the opportunity to discuss pipes with expert Steve Johnson, who was able to answer questions about

entifying Dunhill manufacture dates as ell as discuss nomenclature, materials and ailability. Pipefolk do love to discuss their bby. Glendenning then gave a short but formative presentation on the history of unhill and the desirability of the brand as collectible. After dinner, more drinking, noking and pipe browsing ensued until ep into the morning hours.

It was an impressive affair and no one uld have guessed it had been choreoaphed in only two weeks. Everyone went way happy and eager for the next such unhill event. It went so well in Nashville at the next one is already planned and ill take place Dec. 4, 2002, at the Hampn Inn near UPtown's Green Hills store. imon Glendenning and Steve Johnson ill again attend and, because of the reponse to this show, will bring two to three mes more inventory next time.

The date of that show almost coindes with the delivery of this issue of *P&T*, t we hope you'll still have time to make rangements to attend if you wish. For ditional information about the show, ntact Arron Sissom at *asissom@usiccitymarketinginc.com*, or telephone 0.251.3016. ***P&T***

Pipe tobacco is a pleasure enjoyed by many world-wide. There's more to smoking a pipe than simply enjoying tobacco, it is a culture of its own – an expression of one's lifestyle. Moreover it is a pleasant alternative to cigarettes which are smoked quickly. In contrast, pipes are smoked slowly, enabling you to savor and enjoy the full flavor of the tobacco. To ensure only the finest tobacco is used in Pöschl Tabak's products, they send their tobacco experts all over the world, choosing only the finest tobacco for use in their products.

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"There's more to smoking a pipe than simply enjoying tobacco, it is a culture of its own – an expression of one's lifestyle."

Of History And Flavor.

There are various types and cuttings for pipe tobaccos; flake, pressed tobacco, ready rubbed, wild cut, cube cut and regular cut. Normal cut tobacco is cut in short and wide pieces that are stored loosely in pouches or in tins. Wild Cut (Thomas Radford Sunday´s Fantasy), is cut based on the varying conditions of the tobacco leaves granting a mild fire in the pipe. Some tobaccos are pressed to cakes or blocks and afterwards cut into different variations (Cavendish and Ready Rubbed). Another popular type of cutting is granules cubes (Exclusiv Royal) where loosely or little bit pressed cut tobacco is cut through double cutting into small square or rectangular pieces.

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GOING, GOING, ALMOST GONE!

The Plight and Flight of Tobacco Museums

by Ben Rapaport

There was a time, not so long ago, when an American collector could visit a few museums in the United States whose inventory revolved around the historical importance and decorative significance of tobacco-related artifacts: pipes, snuff boxes, tobacco jars, the cigar and its accessories, and myriad other tobacco-related objets d'art crafted for consumer use during the last 400-odd years. Were a collector or smoker more adventurous, he could have visited Europe, the undisputed Mecca of tobacco museums (there is at least one good museum in just about every capital or large city) to see a boundless array of antiquarian tobacco goodies. Those days are gone for good! While all the museums mentioned in this article were open to the public, they were also the subject of extensive publicity and worldwide acclaim for their outstanding inventory of rare and unusual tobacciana. Feature articles about them appeared in prestigious antiques journals. Thousands of visitors flocked to them annually. But now they are closed, and the few that remain, I suspect, will suffer this same eventual fate.

The decision to close these specialty museums and either store or disperse their collections is based on many reasons—anti-tobacco sentiments; reduced operating, maintenance and acquisition budgets; organizational restructuring; a change in company image, business strategy, or mission statement; or just plain hard financial times. No matter what the rationale for closure, trying to understand the reason serves no useful purpose, because these dastardly deeds carried out by anti-tobacco Princes of Darkness—which is the opinion of the most frenetic übercollectors—have already been done! This movement began in the United States about 15 years ago, and it is gaining momentum in Europe in this decade—a domino effect—and the trend does not appear to be waning.

The United States

To begin, there never were many tobacco museums in the United States, although representative items were once on exhibit at the New York City Metropolitan Museum of Art; the Smithsonian Institute; the Dewitt Wallace Decorative Arts Gallery (Va.); and the St. Petersburg Historical Society Museum (Fla.), among others. But honorable mention must go to the U.S. Tobacco Co. (UST) of Greenwich, Conn. It sponsored the two most extensive collections in this country, each representative of just about everything related to the manufacture and use of the leaf. UST opened the U.S. Tobacco Museum at its corporate headquarters in 1977 and, in 1982, it established the Museum of Tobacco Art and History at its plant in Nashville, Tenn. Of the two UST museums, Nashville was a national beacon for collectors of all manner of tobacciana. (Illustrated feature articles about this museum appeared in *The Magazine Antiques*, September 1986, and in the Spring 1996 issue of *Pipes and tobaccos*.) In 1986, in the course of conducting a formal valuation, Hurst & Hurst of Cambridge, Mass., dealers in fine art, appraisers and consultants, described the caliber of the Nashville collection as having "...the quality and impressive depth that viewers and scholars alike in the areas of European and American smoking paraphernalia" would appreciate. In 1986, the U.S. Tobacco Museum closed and, in February 1987, transferred a portion of its collection to Nashville; the balance went to the Bruce Museum in Greenwich, the University of South Florida in Tampa, and the Duke Homestead State Historic Site (now the Duke Homestead Education and History Corp.) in Durham, N.C. Just shy of its 16th birthday, in May 1998, the Museum of Tobacco Art and History also closed abruptly and without forewarning. The contents of this museum were privately sold in October 1999. The most outstanding examples across the entire range of tobacco collectibles are luxuriously photographed in *Museum of Tobacco Art and History Guide Book* (Rapaport and Wright, 1996).

The Half-and-Half Collection of pipes, assembled by the William Demuth Co. of New York in the late 19th and early 20th centuries, included a showcase meerschaum pipe, "Columbus Discovering America" (illustrated in Carl Ehwa's *The Book of Pipes and Tobacco*, 1974), and a series of 29 one-of-a-kind meerschaum pipes that precisely matched and exactingly executed figural busts of the second to the 31st presidents of the United States (John Adams to Herbert Hoover). (Read about the Presidentials in *Antiques & Collecting Magazine*, November 1994.) The collection was eventually sold to the American Tobacco Co. and exhibited at its company plant in Richmond, Va. When the plant closed in 1957, the company donated the collection to the Valentine Museum in Richmond. For a brief interlude, and until the Valentine had a serious fire in 1963, some of the more outstanding pieces were on public display; thereafter, the collection remained in storage. In 1991, the museum needed a large infusion of funds to restore an antebellum home in Richmond, so the museum's board of directors decided to sell the collection. Representatives from the Philip Morris Co., the Museum of Tobacco Art and History, the Tobacco and Salt Museum in Japan, and the

Two 19th-century Eskimo ivory pipes with scrimshaw décor, from the James Lee Dick Pipe Collection. Photograph courtesy of the Colorado Springs Pioneers Museum.

Austrian Tobacco Museum of Vienna surveyed the collection; only the Austrian Tobacco Museum had the ready capital. The Presidentials remained in the United States and were sold to an American collector, and the balance of the Half-and-Half Collection was shipped to Vienna. In 1992, the Austrian Tobacco Museum celebrated "500 Jahre Tabakkultur in Europa" (500 Years of Tobacco Culture in Europe), and industry celebrities from around the world were in attendance at a series of special events in October. Not unexpectedly, the "Columbus" pipe was also a celebrity, the centerpiece that highlighted a special museum exhibition coincident with the other events. The further disposition of this collection is intimately linked to what was to happen to the Austrian Tobacco Museum a few years later.

In 1977, Mr. John Kluge, president of Metromedia, donated a small collection of 69 antique pipes, principally meerschaums, to the Duke University Art Museum in Durham, N.C.; it became known as the Metromedia Collection. In a small museum—a converted fraternity house on campus—the pipe collection did not correspond well with the two other donations on display: African tribal masks and pre-Colombian pottery. Hence, in December 1993, the museum handed over the collection to Christie's East in New York, for auction, and these 69 pieces are now in private collections.

As early as 1974, the Philip Morris Co.'s plant in Richmond, Va., had an extensive public display of smokiana installed in a suite of vitrines in the foyer of the headquarters building; pipes, cigarette cases and snuff boxes were among the principal objects displayed, "with the objective of educating and entertaining the visitor." In early 1989, the company asked me to appraise the collection. Less than one year later, the space occupied by the collection had been converted into a mini-amphitheater. Several years later, I asked the whereabouts of the collection, and was informed that it had been placed in storage.

At present, the only substantial collection that the public can view is the James Lee Dick Memorial Pipe Collection of more than 600 assorted pipes from around the globe, donated in 1948 to the Pioneers Museum, a municipal museum in downtown Colorado Springs, Colo. According to the curator and assistant director, Ms. Katie Gardner, the pipes are not currently on display, but they can be made available to researchers by appointment. She is scheduling an exhibit of the entire collection in late 2004 to early 2005 in the museum's main gallery. After that, a rotating portion of the collection will be on display. The museum's Web site, *www.cspm.org*, recently won an award for being the first of its type in the world to publish collections in their entirety on the Web, including the Dick Pipe Collection; scroll through and read about the Dick pipes while sitting at home, coffee mug in hand, favorite pipe alit! This is the first of two faint glimmers of hope for the pipe collector; the second is mentioned at the end of this article.

England

Alfred Dunhill Ltd. is now part of the Richemont Group, a consortium of companies that produces high-end luxury goods. At one time, the Dunhill Collection, replete with ethnographic and artfully crafted meerschaum and wood pipes, started by Alfred Sr. in the early 1900s, could be seen at the company headquarters; then it moved to Dunhill's retail store in downtown London and then in Burlington Gardens. Now, the collection is out of public view and in storage. What is its future? Only a few key decision makers, principal among them the Ruperts of South Africa, who control Richemont, probably know for sure, but it is likely that at some near-future date, both the extensive pipe collection and the company's exemplary tobacco library, both amassed over a lengthy period of time and at great cost, may be dispersed. Many of the collection's antique and ethnographic pipes are illustrated in Alfred Dunhill's oft-reprinted *The Pipe Book.* ▶

Late-19th-century high-relief-carved meerschaum figural pipe of a woman attired in haute couture Victorian raiment, from the James Lee Dick Pipe Collection. Photograph courtesy of the Colorado Springs Pioneers Museum.

The Imperial Tobacco Group PLC of Great Britain, the world's fourth-largest tobacco company, celebrated its centennial in 2001. It has many subsidiaries, including Players of Nottingham (recognized around the world for its cigarettes); W.D. & H.O. Wills of Bristol (Three Castles and Gold Flake tobaccos); and Ogden's of Liverpool (St. Bruno and Gold Block tobaccos). In the course of doing business for centuries, just about every Imperial subsidiary amassed a significant quantity of tobacco utensils and artifacts. When the Wills' Hartcliffe site in Bristol closed in 1990, its collection went into storage. On May 21, 2002, the Wills Collection and some pipes and associated utensils from the Ogden's archives went to auction: 650 of the 768 lots in the auction catalog were sold, bringing in approximately $275,000. According to *The Antique Trade Gazette* of June 15, 2002, the decision to sell the collections was "...to raise money for charity." To appreciate the breadth and range of these two collections, one would have to look through several publications, because no single publication describes it all: (1) Ogden's *The Pipeman* magazine, Issue 7, Autumn 1999; (2) Ogden's *The Pipeman's Companion* (2000); (3) *The Imperial Story, 1901-2001*; and (4) the Bristol Auction Rooms catalog, *The WD & HO Wills Collection of Pipes and Tobacciana*, May 21, 2002.

What of tobacco significance remains in the United Kingdom, other than the Dunhill Collection, as best I can determine, is the British American Tobacco (BAT) Co.'s outstanding collection of very early and prized ceramic tobacco jars and containers that were exhibited publicly—for the first time—at the International Ceramics Fair and Seminar in London in June 1988. Many of these fine specimens are illustrated in *Tobacco Containers & Accessories: Their Place in Eighteenth Century European Social History* (Gage and Marsh, 1988).

The Continent

The Altadis Group, which was formed by the merger of the Société Nationale d'Exploitation Industrielle des Tabacs et Allumettes (Seita), the French tobacco monopoly, and Tabacalera of Spain, is one of the leading European tobacco industry groups. The Seita Museum, situated on the Left Bank, is familiar to most tobacco travelers to Paris. Sometime in the fall of 2000, the museum and its bookstore were closed, and the disposition of the collection is not yet resolved. Fortunately, a permanent illustrated record of this museum's most notable smoking utensils survives: *Catalogue: Histoire du Tabac et des Usages* (Musée Galerie de la Seita, 1992).

A relatively new museum, le Musée du Fumeur (The Museum of the Smoker), a private, nonprofit endeavor of Michka and Tigrane Hadengue, opened in December 2001 on 7, rue Pache, in Paris. At this writing, little is known about this new museum other than the information that is on its Web site, *www.museedufumeur.net*.

H.F. & Ph. F. Reemtsma Tobacco of Hamburg, the largest cigarette manufacturer in Germany, closed its impressive museum in late fall 2000. In March 2002, the Imperial Tobacco Group acquired 90 percent of Reemtsma, and it became an Imperial subsidiary. An obvious but unanswered question arises, given the recent auction of Imperial's Wills and Ogden's Collections: What will happen to Reemtsma's handsome collection of pipe, tobacco jar and snuffbox specimens from around the globe? Fortunately, two retrospective catalogs give the reader a rather complete picture of its antiquarian holdings: *A Picture Book on Tobacco and the Pleasures of Smoking* [*Tabago: Ein Bilderbuch vom Tabak und den Freuden des Rauchens*] (Reemtsma, 1960), a colorful book that celebrates the company's first 50 years; and *Das Neue Tabago Buch* (Rien and Doren, 1985), that offers a more recent visual insight into smokiana acquisitions during the intervening period.

Jacques Schmied and his wife, Antoinette Schmied-Duperrex, an elderly couple living in Lausanne, Switzerland, had been collecting pipes for an extended period. In 1979, they opened Le Musée de la Pipe et Objets du Tabac (The Museum of Pipes and Objects of Tobacco) to the public. Concurrent with its 10th anniversary, the Schmieds immortalized a large majority of the museum's tobacco artifacts with a book, *The Lausanne Pipe Museum/Il Museo della Pipa di Losanna* (Schmied-Duperrex and Boccazzi-Varotto, 1989). Their old age and, no doubt, other factors played a role in the decision to close the museum in 1999 or 2000 and sell the entire collection.

Parenthetically, Lausanne is also the headquarters of Philip Morris Europe S.A. As mentioned earlier, the American affiliate placed its tobacco collection in storage, but ironically, in the fall of 2001, Philip Morris Europe hosted an exhibition of tobacco artifacts, paintings, engravings and books from private collections. The Forward of the limited-edition, illustrated catalog given to invited guests, *Five Centuries of ART AND TOBACCO*, states that the exhibition was designed to place "the role of tobacco in society in its historical context" because "tobacco has been a feature of everyday life for centuries," and the exhibits "bear witness to the artistic heritage of the tobacco plant, an

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Mid-19th-century wood pipe with an extraordinarily detailed depiction, in high relief, of a hunt scene, from the James Lee Dick Pipe Collection. Photograph courtesy of the Colorado Springs Pioneers Museum.

integral part of the history of Europe."

The Austrian Tobacco Museum in Vienna is considered to be the oldest tobacco museum in Europe, founded in 1873 concurrent with the World Exhibition in that city. (A brief introduction to the museum appeared in the Winter 1996 issue of *P&T*.) Austria Tabak, for many years a state monopoly, founded the museum, which was officially opened to the public in 1959. From that time forward, it continued to expand with an infusion of almost unlimited funds to become, in the opinion of all who visited, the very best museum of tobacco artifacts in the world. Austria Tabak went public sometime in the mid-1990s, and the museum closed for an indefinite period in May 1999. The Austrian government owns 41 percent of the company, and Gallaher Tobacco Ltd., the Irish subsidiary of American Brands, bought the government's stake in 2001. In June 2001, either in conjunction with Gallaher's purchase or soon thereafter, the museum reopened as the Art Cult Center, with less focus on tobacco artifacts but with a plan to have frequent rotating exhibits of various antiquariana from existing holdings. Said another way, no funds would be allocated for new acquisitions. Collectors hoped that the rejuvenated museum would survive under its new charter. However, in late spring 2002, Wiener Kunst Auktionen GmbH, Vienna, announced that it planned to sell the contents of the museum in a series of sequential auctions. Considering the museum's lengthy history and the last curator's carte blanche to buy anything of interest, anywhere, and at any price, it may own as many as 20,000 objects to disperse. The first auction occurred in October 2002, and the catalog contained some 1,400 illustrated lots accounting for more than 3,000 single and grouped items—all manner of antique and modern pipes, tobacco jars, snuff accessories, advertising, art and much more. Two finely illustrated books preserve the memory of this once-outstanding museum: *Zur Allgemeinen Erleichterung... Eine Kultur- und Wirtschaftsgeschichte des Tabaks in Österreich* (Trost, 1984), *and Austria Tabak: Die Sammlung Österreichischen Tabakmuseum* (Rupp and Fellner, 1991).

Which of the remaining tobacco museums will next close its doors permanently? I haven't a clue, but stand by. No doubt, considering all that has recently transpired, the future fate of at least one prominent tobacco museum is now probably being discussed in some corporate boardroom. It's more probable that no new American tobacco museum, publicly or privately funded, will be standing up any time soon in this anti-tobacco climate unless some philanthropic *deus ex machina* miraculously intercedes to reverse the current trend.

Notwithstanding this seemingly depressing news, I offer the second glimmer of hope, at least for the antique pipe enthusiast. From Memorial Day through the end of July 2003, the Brandywine River Museum in Chadds Ford, Pa., is sponsoring an exhibition of the past contributions of American pipe craftsmen, centered on an array of exceptional-quality antique pipes, made principally of meerschaum and clay, on loan from museums and private American collectors. This is a very ambitious and unique event for the smoking and nonsmoking public alike, considering the tenor of these controversial times, particularly given the pipe's symbiotic relationship with tobacco. (The only previous public exhibition of this type in the United States was at the Museum of Tobacco Art and History in Nashville, 12 years ago.)

The Brandywine, acclaimed for its exceptional decorative arts, believes that antique pipes are first-rate objects of art, and those produced here by artisans such as Birnbaum, Demuth, Fischers of Boston, Fischers of Orchard Park, Kaldenberg, Kutschera, and others are vivid, incontrovertible evidence of American craftsmanship. Three cheers for Brandywine's objectivity and dispassionate decision to promote one of the many artistic byproducts that the humble plant—tobacco—has spawned! I hope that the readers of *P&T* get a chance to visit Brandywine and applaud the museum's staff for their bold "outside-the-box" initiative. (For further information, call the Brandywine at 610.388.2700.)

Because of all these aforementioned—and somewhat tragic—events that have saddened pipe aficionados and collectors around the world, I sincerely hope that this exhibition is so successful that it will foster a new wave of acceptance across at least mainstream America of tobacco art in all its many mediums, and particularly, of the pipe. After all, the pipe is a creative expression, the product of skilled workmanship by a select group of dedicated artisans. It is, unquestionably, an art medium, and it should be regarded as beauty, and not—because of its purpose or use—as beast! *P&T*

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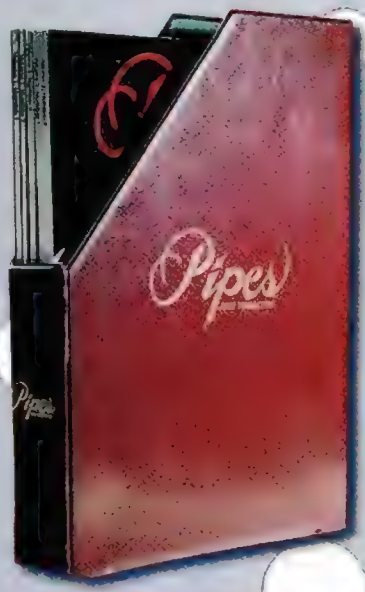

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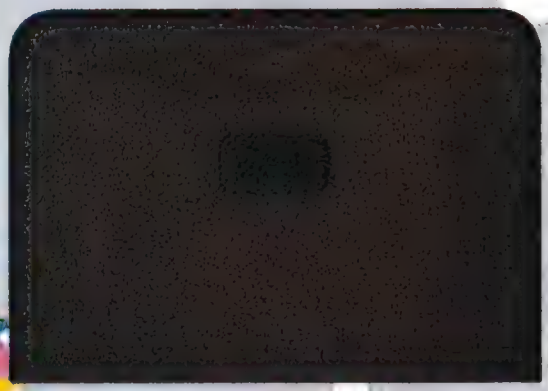

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Awaken

On December 24th 1902, Mr. Alois Pöschl, a snuff merchant, founded the company Poschl Tabak GmbH & Co. KG in Landshut in lower Bavaria. Over the last 100 years, Alois Pöschl's sons and family developed to the largest nasal snuff tobacco factory in Europe and maybe the whole world. Pöschl Tabak also produces "roll your own" and "make your own" tobacco as well as pipe tobacco. Today the company has about 300 employees, lead by Dr. Ernst Pöschl and Dr. Robert Engles. The company's offices are in Geisenhausen near Landshut, Germany.

"Throughout history everyone has enjoyed the "freeing effect" of snuff, from famous historical figures like Napoleon and Immanuel Kant, to the average citizen."

Nasal snuff has always been a popular product. Throughout history everyone has enjoyed the "freeing effect" of snuff, from famous historical figures like Napoleon and Immanuel Kant, to the average citizen. Miners were loyal users of snuff because they were not allowed to smoke in the mines. Moreover, the mucus membranes stay moist when using snuff, helping reduce the amount of coal dust and stone dust miners might inhale. And its popularity is just as strong today. As smoking is prohibited in more and more places, snuff is an easy alternative to cigarettes and pipes. Handling snuff is very easy; one can take snuff from the back of the hand or between two fingertips.

Your Senses.

There are two different types of snuff; dry nasal snuff and Schmalzler, a classical dripping nasal snuff that has been produced for over 100 years in Landshut. Schmalzler is dark in color, middle-fine in grain and through the use of fine oils, is relatively moist and enjoyably mild. In the Sixties, Pöschl began producing modern nasal snuff. Nasal snuff is finely ground and enriched with peppermint and eucalyptus oils and menthal. It is enjoyed in small refreshing pinches, and is packaged in unique and easy to carry boxes. Pöschl Tabak does not export Schmalzler but sells it exclusively in Germany. Only the nasal snuff is available in America.

Collectively, Pöschl Tabak produces 25 different types of nasal snuff. Per year 270 tons of nasal snuff are produced by them, with 200 tons consumed by Germany and the remaining 70 tons sold world-wide to over 60 countries. Their world-wide best seller is the famous Gletscherprise, of which 100 tons are produced each year. Their latest creation, Silverstone Orange, comes in trendy 5g boxes and is a modern fruity snuff, which is popular with beginners because of its mildness. In the U.S. Pöschl Tabak offers Gletscherprise 10g, Gawith Apricot 10g, Ozona President 7g, Ozona Raspberry 7g, and Packard's Club Snuff 6.5g.

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Charatan Pipes: The Mysterious and Marvelous Marriage of a Pipe-Making Family and a Renowned Tobaccoman

by Tad Gage

Among collectible pipes, few brands offer variety and interest equal to the venerable Charatan. For a very modest sum of money, it's possible to acquire a collection of attractive, great-smoking pipes. At the other end of the spectrum, you can spend a fortune and create a collection of some of the finest high-grade pipes ever made. And today, you can start a collection of fine new Charatan pipes, resurrected by Dunhill.

Herman Lane made Charatan pipes a globally recognized name.

Part of the charm, confusion, and delight of Charatan pipes comes from the fact that this brand has had three distinct identities in its history. Not to apply too much Barling logic to the situation (pre-transition, transition, and post-transition), there is a distinct pre-Lane Charatan period (before 1950), a Lane era (1950-1984 or so), and a post-Lane era (1984-present).

Do you want classic English shapes, generally small and almost always well-made? Charatan made such pipes through the early 1950s. If you seek larger, but still relatively standard-shaped English classics, you can easily find Charatans to your liking made from the 1950s through today.

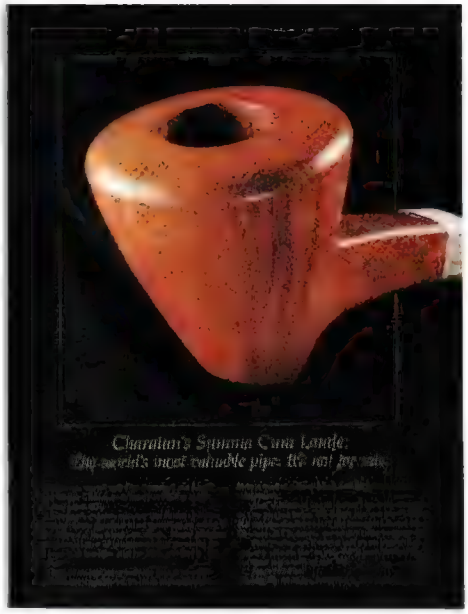
Or, do you prefer some of the most striking and daring freehand designs ever created? These are also available as collectible Charatan pipes made from the 1950s through the 1980s, and again today. Despite the company's tradition of making small, attractive standard-shaped English pipes before 1950, the Charatan name is synonymous with handcrafted pipe shapes that are unmistakably Charatan to the trained eye, that might be labeled "Danish" (certainly not "English") by many.

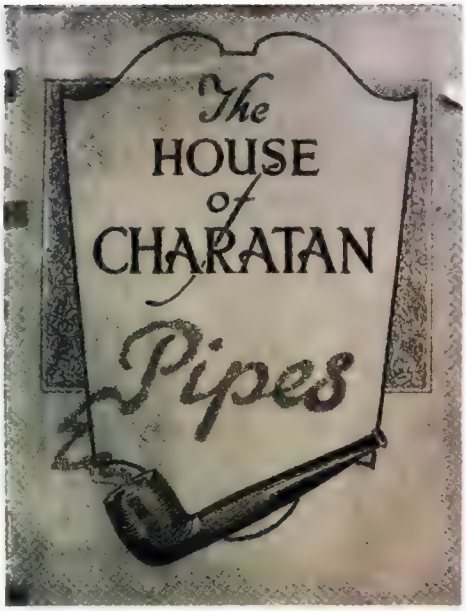
How It All Began

Austrian immigrant Frederick Charatan began his business in 186[illegible] with a small factory on Mansell Street in London, later moving to Prescott Street, and finally Grosvenor Street. Charatan is one of the oldest names in pipemaking and one of the first English firms to create briar pipes (along with Britain's Best Briar, Comoy and Barling).

Almost from the outset, Frederick Charatan had a particular fondness for seeking out and producing straight-grain pipes, making him one of the first pipemakers to identify and exalt this rarest of all grains. During the early 1900s, as companies such as Comoy, Dunhill and later Sasieni were starting to turn out large numbers of briar pipes, Charatan remained a small family-run business, making really fine briars in small numbers. The brand was virtually unknown outside England.

Charatans created before World War II are extremely rare, because production was limited—as mentioned later they were a bit lax about filling orders for their pipes. Like many old pipes, most pre-World War II





The most famous Charatan ever carved? A Dublin Summa Cum Laude freehand carved by Reuben Charatan for Herman Lane (above left). The Summa was the highest Charatan grade ever marketed. Although many other fine pipes were being made at the time, no other brand was backed by such extensive marketing. This ad ran in national magazines. Before Lane, Charatan was a small English pipemaking firm selling primarily standard English shapes. Above center is an ad for the short-lived tubed and filtered Underboar pipe. It appeared at the same time other English makers were marketing filter pipes, such as Dunhill's Innertube, Barling's Trotube, and Comoy's Grand Slam. At right is an early example of Charatan marketing, pre-Lane.

Charatans were smoked to death or broken. Sometime in the 1920s, the Supreme emerged as Charatan's top grade. It featured the finest straight-grain available, and was often sold in a fitted leather case. The stamping, which usually was centered on the shank, was simple: "Charatan's Make, London, England, Supreme (shape number)."

The DeLuxe and Underboar (it was spelled this way, not "bore") stampings were also used, and were discontinued after World War II. DeLuxe signified a smooth, well-grained pipe. Like so many filter pipe experiments of the day, the metal tube filter Underboar wasn't much of a success.

The Underboar was a system pipe designed to keep moisture from backing up into the smoker's mouth. Most pipes manufactured by Charatan in these early days were made from Algerian briar (at least, so I've discovered from early literature). Algerian briar was a commonly used wood back then, despite its soft and spongy qualities. Only careful and long curing helped this wood achieve high quality, but old-time makers seemed to have plenty of time to cure this stuff.

Charatan pipes made before 1955 have recently been commanding large sums in the collecting world, although a decade ago, their prices were on-par with other collectible pipes of similar age. Rarity has certainly driven the prices, and the pipes did incorporate fine old briar in well-made standard English shapes. While some collectors say these are among the best smoking pipes ever made, others consider them good, but cannot understand the prices they fetch.

During World War II and the bombing of London, production naturally slowed to a crawl, as it did for most English pipemakers. Unfortunately for pipe company history buffs, a German bombing raid damaged the factory and destroyed all the company's pre-war records. After the war, Charatan's rebuilt factory once again began creating pipes, and the company contacted jobbers and wholesalers with an eye to building sales in the fast-growing U.S. pipe market. Herman Lane, who was already building a large and thriving pipe and tobacco shop near Grand Central Station, was one of the wholesalers contacted.

Lane Takes Charge

Despite being a well-made English pipe for many decades, the company's worldwide eminence wasn't established until the 1950s, when Herman Lane, a tobacco wholesaler who immigrated to the United States with nothing but his beloved wife and the shirt on his back, assumed U.S. distribution of the Charatan pipe.

Lane and his wife fled Germany in 1937, leaving behind one of the largest family-owned tobacco and cigarette concerns in Europe. He had already taken over leadership of the family business, but at 34 years of age or so (he was always reticent to reveal his birth date, but he passed away in the 1990s in his 90s), he had the wisdom and courage to leave before Nazi recriminations took their toll on both Jews and business owners alike. The family company was eventually dissolved and absorbed by the Nazis, and Lane most likely saved his and his wife's lives by fleeing to America just before serious Nazi persecution of German Jews began.

A poor immigrant traveling to America, dreaming of being a self-made man, is one thing, to be sure. But imagine coming to a new country with the knowledge that you were once a wealthy man with an assured family fortune, but now, you have nothing! Fortunately for him and for Charatan collectors, Lane had tremendous street

Although top Charatan grades such as Supremes or Achievements get a lot of attention, Charatan aficionado Paul Bender's collection of Charatans in "lower" grades is also attractive and interesting (top photo). Frequently, unusual shapes and great grains were to be found among grades such as Special, Distinction and Executive. At top left, a special with a good dose of straight grain. Middle left, a Distinction stamped "Extra Large" bowl with lots of bird's-eye and flame grain. At bottom left, an Executive featuring Charatan's Dublin shape, albeit modified in a freehand style. Top, middle row, a Special standard-shape full-bent apple, shape #311, with a Double Comfort stem. Middle row, center, a ring-grain freehand relief from the new Dunhill-owned Charatan line. Dunhill has resurrected the quality and revived the nomenclature of classic Charatans. Middle row, third down, a graceful Belvedere chimney. An older, and smaller, pipe (before Lane started stepping up the average size of its pipes). Bottom center, a "humble" Perfection shape #490 from the 1960s. At top right, an Executive canted Dublin shape from the 1970s. Second from top, right, another Executive Dublin stamped "Extra Large." Third from top, right, an elegant Distinction – almost a calabash shape. At bottom right, a modified bent Distinction that borrowed heavily from modernistic Danish carving themes. As opposed to superhigh-grade Charatans that carry extremely high price tags, such Charatans are unusual, interesting, beautiful, and can be had at affordable prices. Typical nomenclature seen on Lane-era Charatans (bottom photo).

smarts, the benefit of a fine education, and tremendous worldwide connections in the tobacco business.

A resident of Dresden, Germany, he was fluent in several languages, a superb student and, by 1937, already an accomplished businessman. His father and grandfather (the company founder in 1890) were tough taskmasters. They were hard-driving Teutonic shape-up-or-ship-out guys. Lane carried this motto to his business, as anyone who worked for Lane Ltd. could attest. So, this was not a man who would give up easily.

Having been appointed executive vice president in charge of operations for his family's business at the relatively tender age of 24, he developed many business connections with tobacco growers throughout the world, and played a major role in building the company within a very short time. This would serve him admirably in his new, unplanned career move.

After leaving Germany and arriving in America in 1937, Lane scraped together enough money to establish a smoke shop in 1938 at 122 East 42nd Street in New York City. Although America was soon to enter World War II, Lane picked the right spot—where ample money and the love of pipes and tobaccos could overcome both the Great Depression and the onslaught of the war.

He worked tirelessly, stocking shelves, making connections with sellers, and doing whatever it took to build a business, including selling high-quality tobaccos and pipes. Within a few years, he had established a tobacco and cigarette empire, with 150 employees. During this same period, over in England, Charatan grew considerably more slowly, as it had for the past 80 years.

Charatan would be a historical asterisk in pipe annals if it wasn't for Herman Lane. The same could be said for the Ben Wade brand, which he acquired and promoted. ▶

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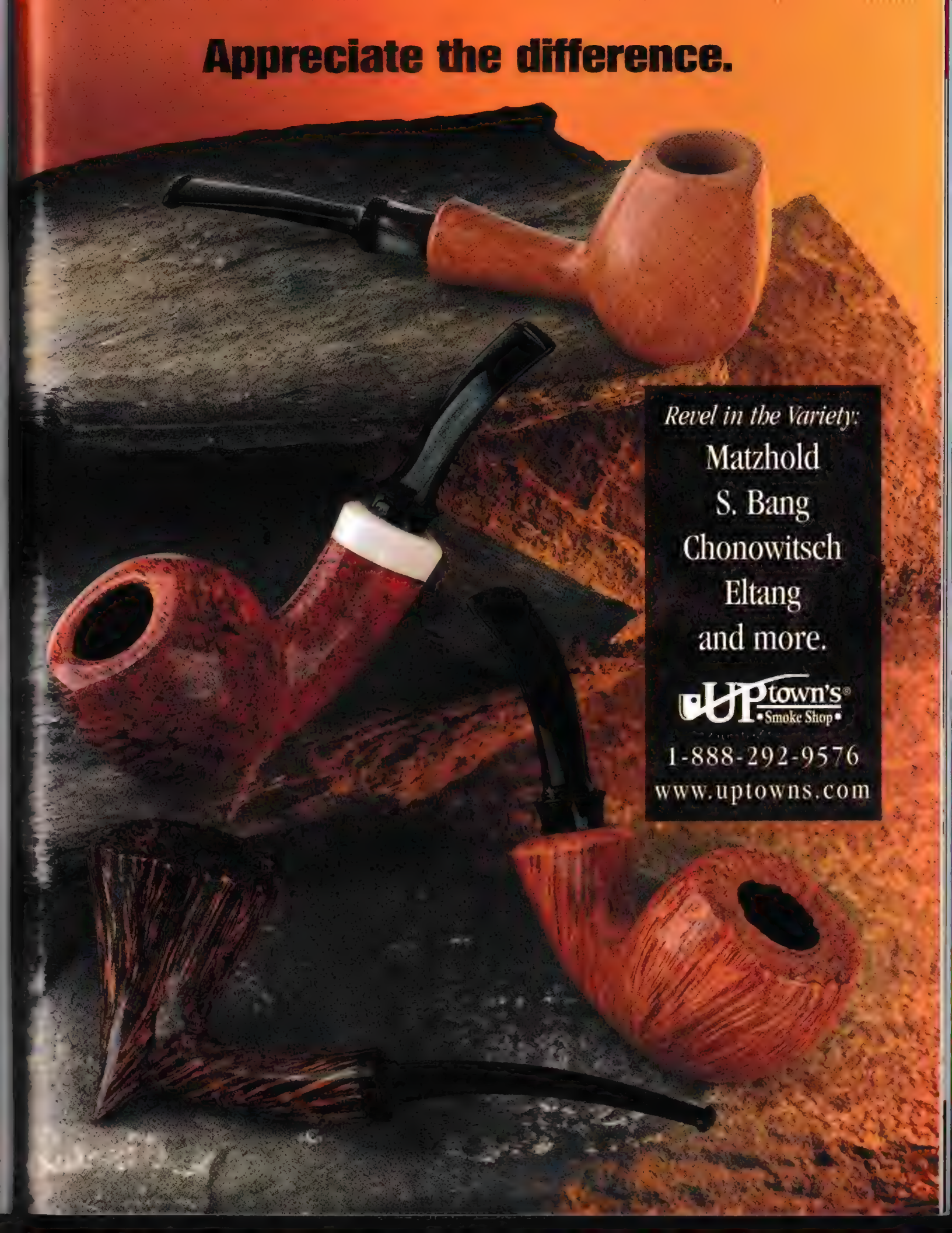

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The Dublin shape, a real specialty of Charatan, was a recurring theme in both standard-shaped pipes and the company's elegant carved freehand pipes such as this rare Crown Achievement.

A little-known fact is that he also adopted the Luciano brand (later known as Brebbia), which was his effort to popularize Italian pipes and craftsmanship. Sure, Savinelli and Castello were making pipes back in the '60s, but Lane saw the marketing promise of the lovely handcrafted Italian pipe while it was still a relative secret to the American market. And he wanted to bring Italian pipes to the forefront, even while the English-made Charatans were in their prime. Herman Lane was always thinking ahead, even as he saw the tide turn from English to Italian pipes in the 1970s.

His gift of Captain Black to ordinary pipe smokers (yes, he created this blend) and his popularization of rich English blends such as Crown Achievement are legendary. He hated Captain Black, by the way, but he knew that millions of pipe smokers would love it, and he knew how to market it. And Captain Black isn't a bad tobacco, as aromatics go. It's just that Herman Lane hated flavored tobaccos. But Captain Black did and still does contain good tobaccos as a base. He sold a lot of cigarettes in his day, and he hated them, too.

His love was fine briars and the finest Oriental tobaccos. He loved haggling with Middle Eastern tobacco merchants—in their own language, mind you, for he spoke many languages. The man was brilliant. As head of Lane Ltd., he gave many now-legendary members of the pipe and tobacco community their start, which they sometimes acknowledge. Herman Lane was a marketing maven, first and foremost. In Herman Lane's mind, if it made people feel good, and it had something to do with Lady Nicotiana, and it made money, then it was worth doing.

According to Lane, who brought business and marketing discipline to the Charatan company, the generations of Charatans who ran the family business for nearly 100 years were artisans not business or marketing experts. Charatan was just one of the many pipe brands that Lane imported to his pipe shop in New York, but for one reason or another, its potential caught his attention. Following the war, the importation of Dunhill, Comoy, Sasieni and Barling pipes into the U.S. moved into full swing. With the popularity of pipe smoking and a booming post-war economy, Lane saw the opportunity to introduce the Charatan brand. In the late 1940s, he turned an increasing amount of attention to this little-known maker

In the 1960s, Charatan carvers were pushing the envelope on unique hand-carved pieces. One of Charatan's hallmarks was the intricately carved knurled shank, as exemplified by this lovely Charatan Selected FH (freehand).

In 1955, he struck a deal to become the sole U.S. distributor of the Charatan pipe.

"I remember being shocked when I started going through the company records and discovered stacks of orders for pipes that had never been completed," Lane once said. "Unfilled order forms were stacked up in the shop's display window. What a mess! And their pricing on pipes did not necessarily relate to the quality or rarity of the briar, but seemed rather indiscriminate. The quality of what these pipemakers produced was absolutely first-class, but I may say that running a profitable business was not the top priority for the family. So, we made a good team."

When he became exclusive distributor, Lane and Charatan agreed to have the distinctive script "L" stamped on every pipe sent to the United States. European market pipes did not carry the Lane mark.

Shortly after the "L" was added to pipes being shipped to the United States, Charatan added the "Made by Hand" stamp on the side of the shank opposite the standard Charatan name, shape and grade nomenclature. This was one of many marketing concepts introduced by Lane, one that he felt would enhance the aura of exclusivity. Indeed, the better grades of Charatan were made by hand, from the tip of the vulcanite button to the end of the hand-turned bowl. But by no means were all Charatans handmade!

Lower grades, such as the sandblasted Relief and others, were good "everyman" pipes by any standard. The "Made by Hand" stamp appeared mostly on the Charatan Selecteds and Executives, and was occasionally used on Supremes and very occasionally on large or unusual shapes in lower grades—both smooth and freehand relief. The stamping was haphazard, in retrospect. This makes perfect sense, because it was all about selling pipes and creating a niche for Charatan.

The variety of grades and stampings was rapidly expanding at this point. At collector shows, Charatan fanciers still wonder how they can find a Distinction-graded pipe, noble but carrying a low grade, with grain that far outshines the grain they see on a higher-grade Selected or even Supreme. So if you ever find a Charatan low-grade for sale, with the owner's caveat "The grain is far better than grade stamp indicates," don't discount it!

Lower-grade pipes gave new smokers, or those with limited budgets, the

chance to buy a real, branded Charatan, not a second. They got a Charatan, but they got a production pipe no better than the Comoy London Pride or average Sasieni being turned out at the time. But virtually every Charatan, at least in Herman Lane's reign, had some kind of name. Even if you bought a clunky sandblast Relief, you felt like somebody. There was a connection with the top-grade Charatan pipe, which was being promoted and advertised heavily. You were buying a little piece of heaven, albeit a modest piece. And if you saved your pennies, you might someday be able to step up to a Charatan Supreme—or even an Achievement, or a Crown Achievement.

During the 1950s and early 1960s, Charatan continued to expand the variety of lower-grade pipes offered, adding pipes such as the After Hours, with an elegant whitish shank extension. It was not unusual for a great pipe to "blow out" at the shank-end as it was being turned, yielding an unacceptable sand pit or an even more horrid flaw. So, lopping off the shank and adding an extension to compensate for a short shank resulting from a flawed piece of briar that couldn't yield a reasonable length shank allowed some nicely grained pipes to be used instead of discarded. Again, this reflects the business acumen of Lane, who couldn't imagine a good piece of briar going to waste, despite a flaw in the shank! Those short-shanked After Hours pipes are still pretty darned good-looking, even if you know why the shanks are short. After 30 years, the white shank extension turns a bit yellowish, looking a little like ivory and a bit like cheap Japanese faux ivory-plastic.

Whatever it took to turn a pipe smoker into a Charatan collector was OK with Lane, as long as quality wasn't compromised. Even with the After Hours, it's impossible to deny that the final result was an elegant-looking pipe, with a great straight-grain bowl. Once you hooked a man and he became a dedicated Charatan smoker, it became hard for him not to eyeball the higher and more expensive grades.

Charatans under Lane's guidance were all consistently well-made, well-cured, good-smoking. As with all pipes, some smokers swear by them, while others can take them or leave them. But the number of Charatan devotees, all these years later, speak to the enduring quality of the wood and the craftsmanship.

There is nothing to indicate that the "Made by Hand" stamp appeared before 1950. A similar debate exists over the famed Charatan "Double Comfort" (DC) vulcanite bit, a relatively flat bit featuring a distinctive and sharp ridge (see photos).

Charatan records indicate the DC bit was introduced in the 1950s, but a few longtime Charatan smokers say they remember Charatan pipes fitted with DC bits appearing before and shortly after World War II. As with the Barling dental bit (sometimes called a "saddle" bit), perhaps competition for the denture wearers of the world led to creating bits that were flat and extremely comfortable, regardless of your dental condition.

Whenever the DC bit appeared, it was a big hit, and it's still a big hit with collectors, who praise its comfort, whether or not they have dentures. Remarkably, this interesting dental bit has never been adopted by any other pipemaker.

During the 1950s, extra-large "Giant" briars were available by special order (the No. 42 billiard, No. 43 Dublin and No. 44 billiard). While they were supposedly available in Selected or Supreme grades, there are also a few freehand Relief Giants. This was one of the first instances of a pipe company catering to the growing desire for larger-bowled pipes expressed primarily by U.S. smokers.

Shapes, Sizes Explode

Until 1957, the company had four primary smooth-pipe classifications that featured varying degrees of straight grain: Supreme, Selected, Ex-

From Herman Lane's personal collection—a gold-banded, cased Royal Achievement with amber and vulcanite stems.

ecutive and Belvedere. But with direction from Lane, Charatan also became a leader in innovative shapes and designations. Somehow, this move to adopt the emerging Danish concept of freehand pipes was to be the defining moment for Charatan. Dunhill eventually proffered its Collector freehand pipe. GBD came out with its Unique pipe. Comoy jumped on the freehand bandwagon with an occasional Extraordinaire. But back in the early 1960s, no English company grabbed the artisan-made pipe with the gusto that Charatan showed.

Charatan was the first English company to produce the freehand pipe. The Ben Wade brand, also distributed and eventually owned by Lane Ltd., was exclusively a line of craggy freehand pipes. The Danes, led by Sixten Ivarsson and others, were taking pipemaking to an entirely new dimension by carving free-form expressions on standard pipe shapes, and beyond. They were an expression of a pipemaker's artistry, not constrained by having to conform to a classic standard shape. They followed the grain of the ebauchon, not a command to crank out so many billiards or so many bulldogs.

These English-made Charatan freehands, as well as the company's standard-shape high-grades, were handmade by three women and two men in the Charatan factory (as far as I know, although there were probably more). They were all veteran employees. Of these skilled artisans, Dan Tennison is perhaps the best-known, although Barry Jones (James Upshall pipes) is equally revered, and started his own line of pipes.

These shapes were designated by an "FH" stamp to the lower right of the maker's stamps. Between 1957 and 1967, three different sizes of "FH" stamps were used, each larger than the previous one. The "FH" stamp continued until 1967 or 1968.

While taking on a variety of unusual, sometimes bizarre shapes, many of these freehands echoed the Dublin-esque shape that Frederick Charatan introduced. Lane never interfered with that, and he was smart for leaving this "hallmark" alone. Reuben Charatan (probably the finest carver in the Charatan family) felt the tapering, conical bowl of the Dublin was the ideal shape to fit in the hand and provided the perfect shape for a tobacco bowl. The Dublin had been a classic Charatan shape for decades.

In fact, Lane featured a pipe carved by Reuben Charatan in an ad published in several magazines in the early 1970s. It was a freehand Dublin with straight grain, square shank, and large gold band. It was advertised as "Charatan's Summa Cum Laude: world's most valuable pipe. It's not for sale." It was a lovely pipe, and never left Lane's personal collection. It was pretty spectacular then, and very fine today, although many of today's handmade artisan pipes eclipse the grain, if not the lovely line and balance.

Using the Dublin as a foundation for pipe-shaping was a great leap for an English pipemaker, when counter-

parts such as Barling, Dunhill, Sasieni and Comoy stuck to standard English shapes such as the billiard and the bulldog.

Some of these freehand pipes featured a natural, or plateau, bowl top, which was (supposedly) the exterior of the briar burl. It was often left rough and unstained, although sometime during the 1970s, many freehand pipes emerged either with a stained natural top or a top carved to look like the craggy plateau top. While the plateau top was advertised as being the natural outside of the burl, it often wasn't the case. Sometimes, the plateau top was actually the outside of the briar ebauchon, but usually it was carved to resemble the craggy outside of a briar burl.

It was well done, no doubt. How many times does a pipemaker find the perfect pipe within an ebauchon, with the top ending in a lovely, perfectly craggy, but not too craggy, burl exterior? Not often. A little carving completes the picture. Still, the effect was captivating.

Some Charatan pipes are, admittedly, so grotesque that they're somehow appealing. Several collectors have referred to the larger freehand Charatans as "war clubs," albeit in a very loving fashion, after the Native American tomahawk. And if those "war clubs" were available for anything less than $300, those same teasing collectors would snap them up with no questions asked! Even when originally offered, backed by the Lane marketing mystique and the support of pipe shops, they all sold.

The best of the 1960-to-1980 freehand pipes—which are perhaps Charatan's greatest claim to fame—are large yet graceful, beautifully grained and, for their size, remarkably light. Many collectors believe they represent the perfect combination of impressive size, excellent balance and outstanding smoking properties. These are pipes you just have to appreciate, even if you don't love them or wouldn't want to smoke them.

Large, straight-grained pipes, whether freehand or standard-shaped, continued to receive the company's top stampings. However, it's hard to keep track of the many changes that started to occur during the 1960s in the higher-grade Charatan pipes.

In 1957, the first Supreme S—designed to be the flagship of the Charatan line—was introduced. For many years, the Supreme was Charatan's top grade—mostly standard-sized billiards and Dublins. And lovely they were!

This was the top Charatan until 1964, when Lane and Charatan introduced the S-100 freehand, which sold for $100. That was a heck of a lot of money in 1964. Although commonly credited with being the first pipe to break the $100 barrier, it was not. Rare top-grade Dunhill DR (Dead Root) specimen straight grains had broken that barrier several years earlier. The S-100 was, however, the first commonly available $100 pipe, and certainly the first "market" pipe with a set price point.

Yet it did not, as some predicted, spell doom for Charatan. Instead, the pricey pipe worked to perfection, adding marketing cachet to the Charatan line. Herman Lane was quite proud of this coup. And the S-100 expanded beyond the standard English shape, exploring larger sizes and slight variations on the theme of traditional English shapes.

Lane somewhat explained his marketing strategy, although it is no secret to those who bought and sold Charatans in the 1960s. If you establish a price for a rare, handmade creation, and people buy it at that price, then it is worth that price. Not much different than today's high-grade handmade pipes, which have prices starting at around $800.

It was time that people respected the value of a work of art, in addition to a fine-smoking pipe, Lane believed. And who could argue with his strategy? It worked. In 1967, Lane had become such an integral part of the company's success that he bought the company, as well as Ben Wade, which was part of Charatan. He almost immediately installed Col. Ken Barnes, one of the important names in contemporary English pipemaking, to oversee European operations from the London office.

Col. Barnes had, until his appointment with Charatan, been connected with William Barling and the famed Barling pipe. His addition was as much an asset to Charatan's prestige as it was a blow to Barling's (which by 1967 was no longer owned by the Barling family anyway, and the brand was in steep decline after its purchase by Imperial Tobacco Co. in 1962). Col. Barnes had a magic touch when it came to pipe manufacture and marketing.

From the late 1960s on, Charatan felt intense competitive pressure from the growing number of pipemakers in Denmark, who also created unusual freehand shapes, but always responded with the new and different, even if it was a marketing coup and nothing more. The company's attention was continually divided between the English and U.S. markets and the growing West German and Japanese markets. The Germans preferred larger pipes and the Japanese wanted smaller, more traditionally shaped pipes.

Some collectors believe that by the 1980s, the attention to marketing began to overshadow the company's traditional attention to quality. Lane sold the company to Dunhill in the 1980s and Charatan production moved to Dunhill's London plant in the mid-1980s.

The company ceased distributing pipes to the United States in 1988. Charatan made a comeback in the early 1990s with a French-made pipe distributed in the United States by James B. Russell. The Supreme grade again reigned supreme, and it was followed by several other grades, but this renewed distribution soon fell flat. The name today has been rescued by Dunhill, which has resurrected the old names and is valiantly trying to re-create Charatan pipes with the same grain and quality as the old pipes. So far, the effort seems to be showing signs of success.

Charatan is a fascinating brand for the collector, and proclaimed for the balance, comfort, interest and quality. And for the many of you who may wonder what happened to all the super high-grade Charatan and Ben Wade pipes in Lane's personal collections: An unfortunate family fracas led to the pipes being taken by one of Lane's children without the family's knowledge. They have never reappeared, to anyone's knowledge. It is a somewhat sad note for an otherwise illustrious relationship between Charatan, one of the world's great pipemaking names, and

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Herman Lane, one of the world's great tobacco and pipe marketers. Fairy-tale rags-to-riches stories don't always have a totally happy ending, but the wonderful selection of Charatan pipes available provide ample testament to this enduring tradition.

One final note to all this: Lane loved supporting classical music, the arts, higher education, and those less fortunate than himself. With his considerable wealth, he provided great support to many causes. I think he'd like to be remembered by the following quote: "I can't separate my business from life. It's easy to talk like that when you are comfortable. Well, I have known what it is to be uncomfortable. Now I have a thriving business and I want to help people. I want to see them live in a world without ignorance, poverty and war. I consider life my business."

That is a fitting tribute to a great person and something to aspire to for pipe smokers everywhere. *P&T*

COLLECTIBLE CHARATAN GRADE GUIDE

Consistent, predictable grading and the name Charatan have never gone hand-in-hand. In fact, since 1957, there has been very little predictable about a pipe carrying the Charatan logo. It's one of the things that drives collectors crazy. It's one of the things that makes collecting Charatan pipes so much fun.

In any large group of Charatans, one is bound to find a mid-grade Selected or Executive with more straight grain than a top-line Coronation or Supreme. When collecting any pipe, it's best not to be a slave to grade stampings.

While stampings and nomenclature are major factors in determining price and rarity, it's often best to let the senses be the final judge: how the pipe looks, its balance, and ultimately, how it smokes. With Charatans, this is particularly true.

Charatan's history was strongly influenced from 1950 onward by Herman Lane, a U.S. tobacconist who helped change the direction of the company and the shape, size and look of the pipes. Before 1950 (pre-Lane, if you will), there were few grades and they were pretty straightforward. Charatan had a good selection of straight and semi-straight grains, plus great-smoking lower-grade smooth pipes and relief, or sandblasted, pipes. Most of the pipes were standard shapes and carried numbers designating the shape.

After 1950, stampings (at least on U.S. market pipes) were as much a function of marketing as they were of grain quality. Despite their often cryptic nomenclature, they remained a generally beautiful, sweet-smoking brand of briars.

Because pre-1950 Charatans and European-market Charatans are relatively hard to find in the United States, this listing primarily focuses on all Charatan sizes and grades collectors are likely to encounter in smoke shops that carry estate pipes and at pipe shows and swaps. The ranking may not always be accurate, but it's close.

In general, the higher grades commanded the highest prices when originally sold. The same holds true today. Lower-grade used Charatans are great smokers and can be excellent values at $15 to $75. Pre-World War II Charatans have been commanding very high three-figure prices.

Pipes above the Executive grade have varying degrees of straight grain. Specials were usually pipes with some straight grain, but pipes of undistinguished grain having exceptional size or interest could also be marked "Special."

The following five grades were introduced intermittently into the United States during the late 1960s through the 1970s by Lane Ltd. as a way to expand the Charatan line of high-grade pipes. Many, if not most, were larger pieces of wood and were dominated by the classic Charatan freehand shapes (as opposed to standard shapes). Usually, you'll find the cursive "L" in a circle, but many collectors have noted that due to the *joie de vivre* of the Charatan factory, you'll find American market pipes that didn't have the Lane stamping. English market pipes, which weren't distributed by Lane, per se, don't carry the "L" marking. Collectors, start your engines.

Summa Cum Laude – There are reportedly only three of this wedge-shaped, gold-banded freehand in existence. Originally priced at $2,500, it was certainly one of the most expensive pipes of its day and was never meant to be a production pipe. Herman Lane told me, however, that a few dozen of these pipes were manufactured. Where they are, nobody knows. If you're a Charatan fanatic, would you want to find one at the right price? Of course.

Crown Achievement – The Achievements supplanted the Supreme as the top-grade Charatan pipe at one time.

Royal Achievement – As far as I know, and in my discussions with Lane, only a few of these were made. They are perhaps rarer than Crown Achievements. Lane had two in his private collection, which has disappeared.

Coronation – The Coronation was introduced as a grade bridging the Achievements and Supremes. They're available as collectibles, but pricey.

The next grade, the Charatan **Supreme**, has a rather schizophrenic role in the history of Charatan. Until 1957, Supreme was the top grade, reserved for the finest straight-grain examples of the pipemaker's art.

Charatan, at the suggestion of Lane, introduced the Supreme S in 1957 as the top-line pipe. In 1964, the company introduced the freehand Supreme S-100.

The S-100 supplanted the Supreme S as the top-line pipe, followed by the Supreme S-200 and the S-300. In 1967, the Supreme S was dropped and the S-150 and S-250 were added. In 1971, as inflation, the price of wood and manufacturing costs made it impossible to create a top-grade pipe for $100 or $150, the Supreme S-100 and S-150 were dropped and the Supreme S reinstated. Although not listed in Charatan catalogs, I learned that a few Supremes exist that are stamped "S-500." They're somewhere out there, I hope.

Supreme – Top of the Charatan line until 1957, when the Supreme S was introduced.

Supreme S – Top of the Charatan line from 1957 until 1964, when the Supreme S-100 was introduced. Discontinued in 1967, it was reinstated in 1971.

Supreme S-100 – Top of the line until the Supreme S-200 was introduced in late 1967. Priced at $100.

Supreme S-150 – Supremes priced at $150.

Supreme S-200 – Supremes priced at $200.

Supreme S-250 – Supremes priced at $250.

Supreme S-300 – Priced at $300, this was the top of the line until the Coronation was introduced in 1968. ▶

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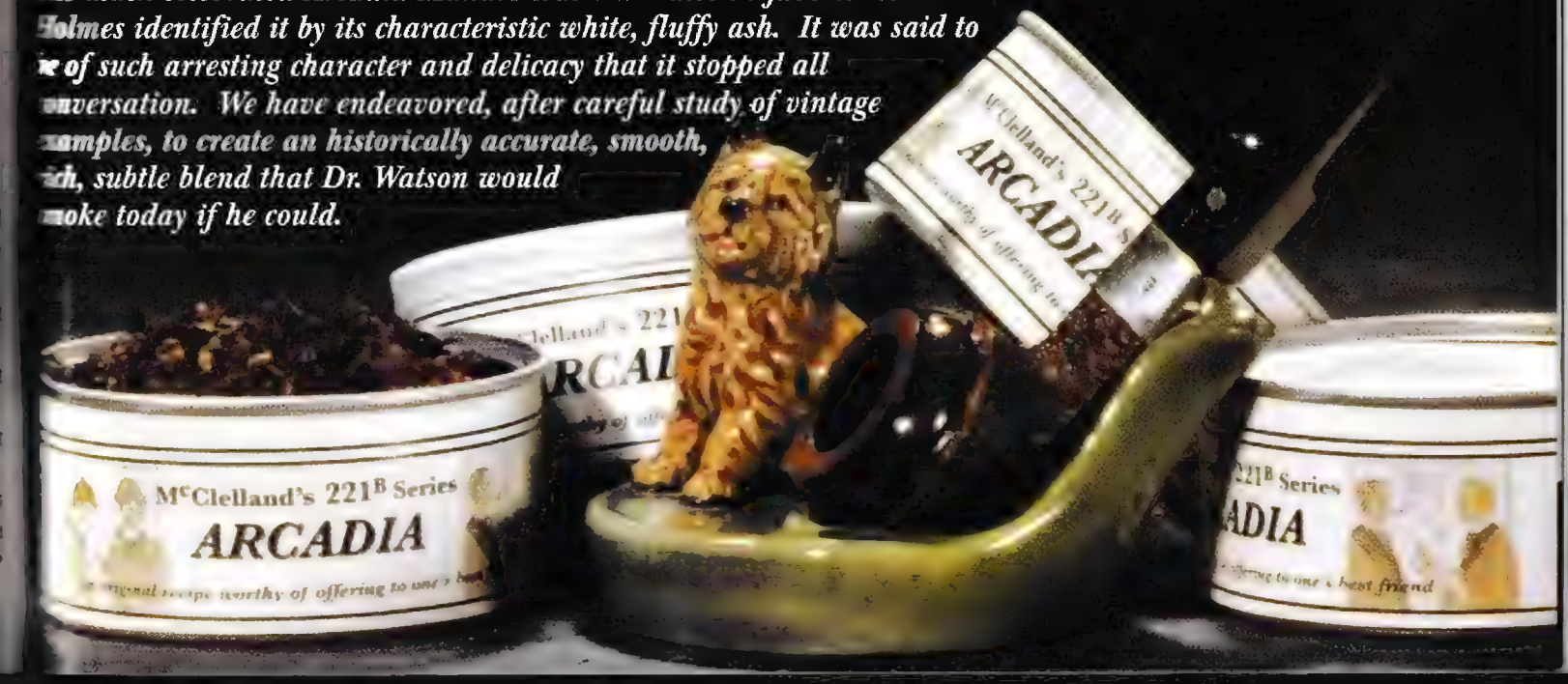

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COLLECTIBLE CHARATAN GRADE GUIDE continued

Supremes made before 1957 were the top of the Charatan line. Those made before 1955 will not necessarily feature the cursive "L" stamped on them. European market pipes (some of which have made their way to North America) never featured the cursive "L" designating a product distributed in the U.S. by Lane Ltd. And as some collectors remember, the cursive "L" was probably introduced on and off between 1950 and 1955, as Lane become more heavily involved with distributing the brand.

Pre-1955 Supremes will probably tend toward standard shapes (as opposed to freehands) and smaller sizes and will usually feature the thin, tight straight-grain characteristic of pipes before the advent of freehands.

Freehand Supremes made between 1955 and 1983 are often difficult to date. Collectors can use stampings such as "FH," "Extra Large" or the "S" series to get an approximation of when the pipe was made, but exact dating is a futile endeavor.

The following Charatan pipes are ranked according to their pricing in the late 1970s, but pricing doesn't always denote collector preferences. For example, most collectors today prize Distinctions and Specials over After Hours. Yet, when new, After Hours pipes sold for more because the bowls were primarily straight-grained, even though the shanks were short due to flaws in the briar.

In pre-1955 pipes, the "Belvedere" stamping carried considerably more weight than it did by the 1970s, when it was downgraded to a smooth pipe with great smoking properties and undistinguished graining.

The size group designations of the Special, Belvedere and Relief Grain pipes are similar to Dunhill bowl gradings, but Charatan pipes were generally larger than similarly sized Dunhills. However, group size stampings were not put on the pipes.

Selected (Extra Large)
Selected
Executive (Extra Large)
Executive

After Hours Superba – Higher-priced with a well-grained bowl, but never particularly popular.

Distinction Deluxe
After Hours Walnut
Distinction (Extra Large)
Freehand Relief (Extra Large)

After Hours Relief – Although priced higher than Specials, this is decidedly inferior to a good Special in many collectors' minds.

Special (Extra Large)
Freehand Relief

Special (Group 4) – The Special was usually smooth, but could also be an unusually sized or shaped pipe and might be fully carved/sandblasted or part smooth and part carved/sandblasted. Why waste a mostly good bowl if it had a flaw? Carve it and market it as something Special.

Special (Group 3)
Perfection
Special (Group 2)
Belvedere (Group 4)
Special (Group 1)
Belvedere (Group 3)
Relief Grain (Group 2)
Relief Grain (Group 1)
Belvedere (Group 1)

Rarity – This was usually a well-grained pipe with a bowl flaw, and so was carved to cover the flaw.

There are three grades that defy standard Charatan listings. The **DeLuxe** (not to be confused with the Distinction Deluxe) was a marking used on well-grained pipes before and shortly after World War II.

Even more unusual is the Charatan **Underboar**, which was produced well before World War II. Although the selection of shapes listed in the old Underboar catalog is quite extensive, either few were made, or few have survived. This is an extremely rare pipe.

Starting in the 1970s, Charatan also produced the **Crown** model, which is very different from the Crown Achievement. The Crown model was somewhat like the After Hours, in that pipes with good bowls but unacceptably short shanks were given new life. A black vulcanite military mount ferrule was added to extend the shank and two bits were always provided.

Crown models came in a variety of grades, depending on the quality of the bowl's grain, from Supreme down to Belvedere. *P&T*

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Handcrafted pipe tampers are available through LUNA Pipes. These combination stainless steel and briar tampers combine artistic creativity and quality to create a sophisticated and classic design. Contact Tom Johnson at LUNA Pipe Co., 14110 81st Place N.E., Bothell, WA 98011; telephone: 425.814.9642; e-mail: *qtrmoon@blarg.net*.

Lamb Pipe Cabinets

Lamb handmade pipe cabinets and racks are available in sizes to hold from seven to 120 pipes. Custom made from native and exotic hardwoods, Ken Lamb pipe cabinets and racks come in American walnut, cherry, maple and mahogany. High-gloss and matte-finish lacquers and custom finishes are available. Custom options include recessed lighting, lockable drawers and doors, beveled and custom sandblasted or etched glass, made to your specifications. For more information or a price quote, contact Lamb Pipes, 2146 Clover Lane, Saginaw, MI 48602; telephone: 989.797.4654; e-mail: *ken@lambpipes.com*; Web site *www.LambPipes.com*.

Gray Mountain Pipes

Mark Gradberg selects only the finest Grecian plateau briar to make his unique freehand pipes because he believes that his family's name and reputation is synonymous with the quality of the pipes he produces. An experienced woodworker who pays close attention to detail, Gradberg carved his first freehand pipe in 1995. Four years later, at the encouragement of family and friends, Gradberg opened his own pipe business, Gray Mountain Pipes. Gradberg's pipes may be purchased at pipe shows across the country, or by contacting him at 968 N. 2750 W. Road, Kankakee, IL 60901; telephone: 815.937.4517; e-mail: *gradberg1@hotmail.com*.

Robert Lewis tobaccos

Four new Robert Lewis pipe tobaccos are now available. Orcilla Mixture is a classic Oriental blend. Wingfield Mixture combines fine Virginia leaf and sun-cured Virginia and dark leaf for a very cool smoke. Tree Mixture is a Latakia mixture. Robert Lewis 123 contains very fine Havana seed leaf imparting the taste and aroma of a fine Cuban cigar. For the name of a retailer near you carrying Robert Lewis tobaccos, contact Monjure International, 336.889.2390.

Pipes by Bengt Carlson

Swedish pipemaker Bengt Carlson, trained by the famous Bo Nordh, makes a wide variety of pipe shapes and sizes that will suit any pipe smoker. These fine pipes can be ordered by visiting the Bengt Carlson Web site: *www.bahnhof.se/~presto/pipe/bc/bc.html.*

Pipes by Rolando Negoita

Born in Transylvania, Romania, where it was impossible to obtain briar pipes, Rolando Negoita experimented with other woods, becoming adept in making pipes from cherry and rose hip burls. Now an instructor in metalsmithing and product design at New York's Parsons School of Design, Negoita continues to make pipes out of his own studio—Atelier Rolando. Negoita's handmade pipes combine a world of story and myth with his own imagination. For more information, contact Rolando Negoita, 35 Gatehouse Road, New Paltz, NY 12561; telephone and fax: 845.256.1870; Web site: *www.atelierrolando.com*; e-mail: *rolando@atelierrolando.com.*

Christmas pipe ornament

Be one of the few to own this limited-edition Christmas tree ornament. Limited to 1,000 copies, Bill Koressel's Christmas pipe ornament is entirely handmade and takes nearly three hours to produce. Koressel plans to produce a new Christmas pipe ornament every year. The second pipe ornament will be available next autumn. Each ornament is dated, numbered and initialed by Koressel. For more information, contact JdV Studios, P.O. Box 51, Bartlett, TX 76511; telephone: 254.527.3450.

Gawith Hoggarth pipe tobacco

Kendal, England's Gawith Hoggarth & Co. Ltd. has been producing pipe tobacco for more than 200 years. You can now experience the tradition and excellence of Gawith Hoggarth tobacco in the United States. To locate a shop near you that carries Gawith Hoggarth tobaccos, contact The Sheffield Exchange Ltd., 6251 Violet Cr., Mechanicsville, VA 23111; telephone: 877.857.6833.

Tom Eltang Briar Pipes

Known worldwide for his distinctive "golden contrast" staining technique, Tom Eltang makes pipes and accessories that are available at select fine tobacco shops. To locate the nearest Eltang pipe dealer, contact Tom Eltang, Taarbaek strandvej 89, 2930 Klampenborg, Denmark; Web site: *www.eltang.com.*

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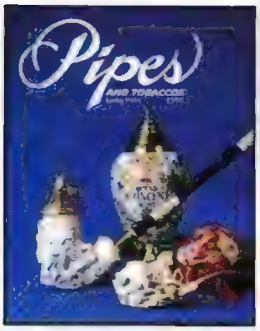

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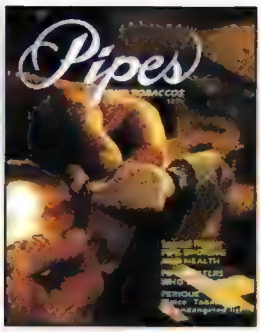

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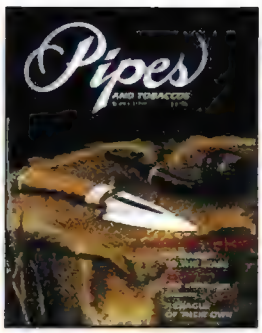

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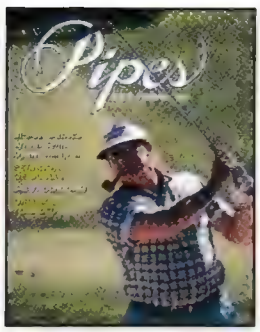

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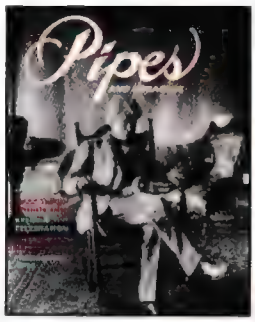

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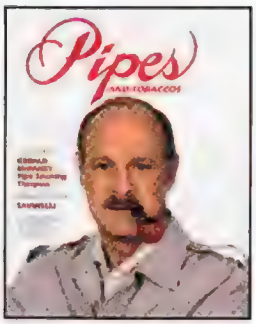

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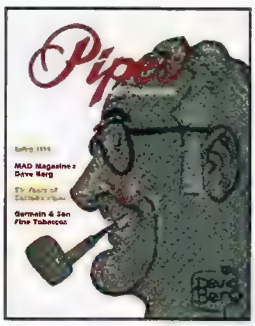

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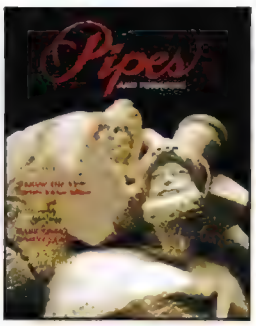

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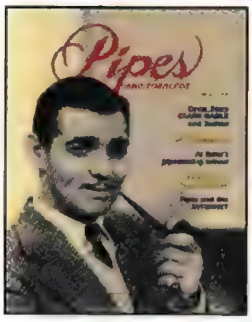

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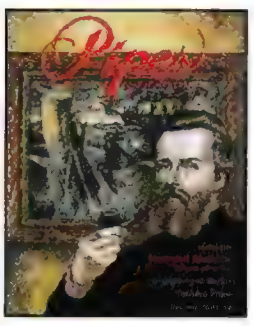

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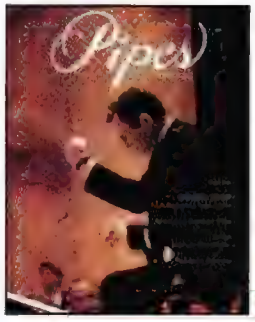

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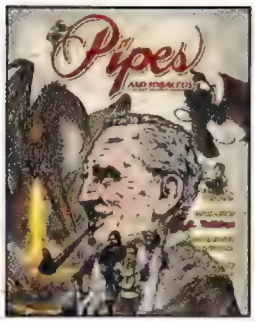

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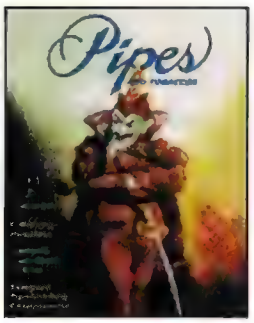

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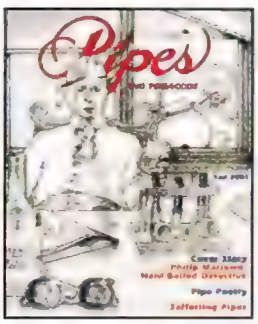

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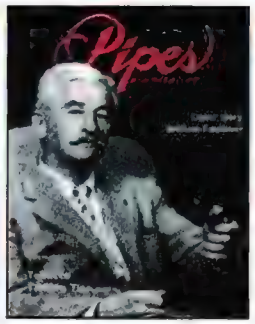

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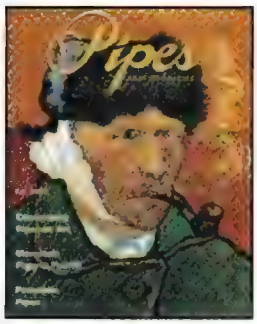

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TRIAL BY FIRE

by William Serad

A remarkable cornucopia of blends have been submitted for review and your consideration. And I believe there is a high probability you'll like something here, no matter what your tastes. A fine selection of blends from Charles Fairmorn, seemingly British but actually from the Teutonic side of the family, are included. As well, I present with the greatest pleasure some blends from Robert Lewis. This tobacconist firm was founded in 1787 in London, and they have learned quite a bit about the leaf from then till now. From this side of the pond, there are the Premium Aromatics from McClelland (and premium they are) and the Burley blends of Bob Runowski offered for your delectation by Cornell & Diehl, then back across the sea for two from Former. Well, starting with Charles Fairmorn…

Blantyre

As with Sundowner, the mixture is on the label: 3 parts of dark Virginia, 2 of bright Virginia, 2 parts of Kentucky Burley, 1 of black Cavendish, 1 of Perique in a Scottish mix-cut (whatever that means). This has a deep and sweet tin aroma, heavy with something I can't quite place, perhaps something alcoholic. Despite the score being 5 to 2, Virginia over Kentucky, this is a dark, husky blend with a top dressing of shadowy sweetness. The Perique is there in that enigmatic, ghostly way only Perique can be, sinuously present, then not. Blantyre is definitely for those who prefer the darker types of Virginia, and is quite flavorful. It does not migrate down the bowl, but the flavor stays as it starts. All in all, a companionable blend easy on fellow travelers. Recommended.

Candlelight Blend

One doesn't find many curlies today, and just a few roll cakes. This is a curly cut with Virginia Cavendish, exceptionally moist upon popping the tin. It has an aroma of fermented leaf, nearly unpleasant, with notes of dates or date-nut bread. This is definitely a zingy, breadish note. When drier, a preferred state, it smells like a typical Cavendish casing with an enigmatic nonaromatic note. This is very hard to light, but don't rub it out entirely, because the burn is very slow when the curlies are dense. It is very sweet with a pleasant room aroma from the aromatic agent, but it has continuous tobacco flavor from the fine Virginias employed.

Sundowner

This is one of those strange blends with the recipe on the label. It is composed of bright Virginia, black Cavendish, Latakia and specially matured tobacco. Being cynical, I would interpret this last ingredient as marketingese for stuff laying around the warehouse floor for a while, but no such thing. One can smell the Latakia and some note of casing, and the latter is light. It has a pleasant and attractive tin aroma. On lighting, it is essentially English in character with no undue dominance of any ingredient, but definite sweet top notes from the casing, and an unusual one at that. Sundowner is very pleasant and quite a sweet variation on an old English theme without becoming as heavy in condimental leaf as a Scottish. This is very nice, and recommended for the English hybrid fan.

Belmore (aromatic)

Described as cross-cut, this is what we Americans would call cube-cut or cubed. It is difficult to light, but an exceptionally slow burner, too, making it especially cool. A small bowl lasts easily over an hour with no difficulty and no relighting. The aroma is sweet, fruity like chewing gum, but this does not translate directly to the taste, which is mostly a smooth, sweet, creamy Burley. It burns to a white-to-pale-gray ash. This is quite different and highly recommended for natural lovers who want a stealth aromatic.

• • •

Robert Lewis of 19 St. James Street, London, a firm founded in 1787, is the longest established tobacco merchant in London, and among the oldest in the world. Until now, their blends were available only at the store. Lucky for us, they are now available via the kind efforts of Monjure International. They are worth a trip to London, and are certainly worth a trip to your local tobacconist.

Tree Mixture

Originally blended for Col. Tree, a longtime customer on St. James Street with discerning tastes, this is the classic Latakia mixture. It has lots of black in the tin upon inspection, with Virginias that are not quite rubbed out and in the red range, weighty and flavorful. The tin aroma is magnificent. It reminds me of the old days when I started puffing, and scraping my limited student financial resources together to buy some delectable English masterwork. This is rich, rich,

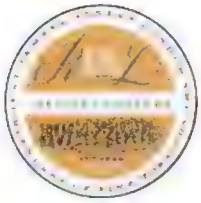
rich, and the Latakia dominates but doesn't overwhelm. All the other ingredients are in support, but never come out to play alone. This is delightfully cool, monochromatic in a good way, consistent. The good Col. Tree's blend is highly recommended to the Latakia fan.

123 Mixture

This blend has Havana seed leaf (read: grown outside of Cuba with Cuban seed so we can have some here—down with Castro!) and is purported to have the taste and aroma of a fine Cuban cigar. Well, I have never had a Cuban cigar, but this doesn't remind me much of a cigar. Of uniform cut, this is black, brown and gold of fine cut, medium-long. The dominant aroma in the tin is of the Orientals, complex, with much interplay of the components. The cigar leaf is companion to the other components. The 123 is too wonderful for words. It is rich with a magnificent aroma, complex but approachable. While not an English, the taste is everything one could wish for in classic British blending. Highly recommended.

Wingfield Mixture

Wingfield is fine-cut, not fully rubbed-out, Virginias with sun-cured and dark leaf. This is named for a longtime customer of Lewis', Walter Wingfield, the inventor of lawn tennis. The tin aroma is not prepossessing, but one has hopes. It is actually a sophisticated and matured blend, sweet, probably naturally so. This can be somewhat hot, and has a wonderful flavor when hit with fire. It initially maintains the sweetness, but falls into abatement (to quote the Bard). It is Germanic in character based on recent output from Deutschland, but has more weight than most of those, with at least a couple of taste notes, but no symphony. If you like those sweetened, Scandinavian blends, this might be up your alley as a naturally sweet alternative. Very fine and recommended.



Orcilla Mixture

With a cut like angel hair and a pale blond to russet color, this is billed as a classic Oriental blend. Orcilla is more than a century old, obviously one of their newer efforts, and I didn't find it to be what I would class as an Oriental blend. Rather, this is dominated by lighter Virginia flavors with an Oriental tang. What is interesting is that it has the potential to be very hot, and yet isn't in any way. This could easily be an all-day favorite, something always in a handy pouch. This has no pretensions nor does it give the impression of trying to be something it can't be. It is calm, cool and steady, never tiring nor toasting the taste organs. Orcilla is a fine blend that can be enjoyed without fatigue and is recommended.

• • •

If you are unfamiliar with McClelland, your name is Og and you have just been defrosted from glacial ice that last moved across Europe quite some time ago. McClelland has produced a fine line of Premium Aromatics that are worthy of both the names McClelland and Premium. I have heard it said that even the bulk blends from McClelland rank with those on the tinned market, and that is probably true. As well, they own the matured Virginia flake market, and they earned it. Two words that one might have difficulty stringing together are "premium" and "aromatic," because aromatic agents are frequently used to mask leaf that is more suited to composting. They are justifiably arranged with these blends. They have that overly moist texture from humectants, but they are used to prevent the aromatic agents from departing the leaf. Here, that is obligatory, as some are exceptionally delicate. The blends reviewed are really for aromatic fans only, no ambiguity permitting easy crossover.

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Captain Cool
Broad ribbons of black and mahogany are visible at popping the top, and your nose gets the first wafting of the aromatic agent. It is refined and not overpowering, but there is no question that this is an aromatic. My discerning what it is exactly is subverted by the Cavendish aroma, so it is just sweetness, maybe some vanilla, maybe caramel, maybe something else. The pleasant surprise is that the Virginias come through with the wave of a match, along with an unfolding sweetness, and a crowd-pleasing aroma captures the room. Yes, it tastes like tobacco, refined and delicate tobacco. Even at lighting, this is cool, and just stays that way no matter how provoked. This is not remarkably cool, it is astoundingly cool, and you could puff all day without fatigue. Highly recommended for the aromatic fan.

Mellow Mack
Less black than Captain Cool, more red and lighter, this is a delightful blend, though someway blander than the Captain. The tin aroma is nutty, perhaps hazelnut, and heavenly. This is the room aroma, too; no divergence. And as with all of the series it is cool, definitely superior to the average aromatic. But Mellow Mack is a bit blander. That sounds pejorative and I don't mean it as such. It is more restrained, more delicate, and the aromatic agent is suited to its task here. The flavor is fine, just not big. This would be a real crowd pleaser, but make sure delicacy would please your palate. Recommended.

Pal O' Mine
Well, this is a cherry blend that is respectable. Actually, Rattray's Terry Red is respectable, but this is more of an American aromatic cherry in character than Terry Red. The leaf averages only a little darker than Mellow Mack, but that may be my imagination. The smell is cherry, but a dark and rich cherry, nothing like hard candy here, nor maraschino, more like the aroma from a dark-chocolate-covered cherry. This lights easily, burns coolly and with ease, and is exceptional for its genre. If you are searching for the perfect cherry aromatic, give this a try. Highly recommended for seekers of its sort.

• • •

I had the pleasurable experience of participating in the Second Pipe-Smoking Contest of the Christopher Morley Pipe Club of Philadelphia (of which I am a member), which was also the first of the United Pipes Clubs of America. I flamed out in a pathetically short 46 minutes because of blabbing with a puffer from the Pocono Mountains, who went on to more than double that. What actually made me feel like yesterday's dottle was sitting next to a member of the Pipe Club of Spain (who won a Dunhill as first prize), who demonstrated psychological

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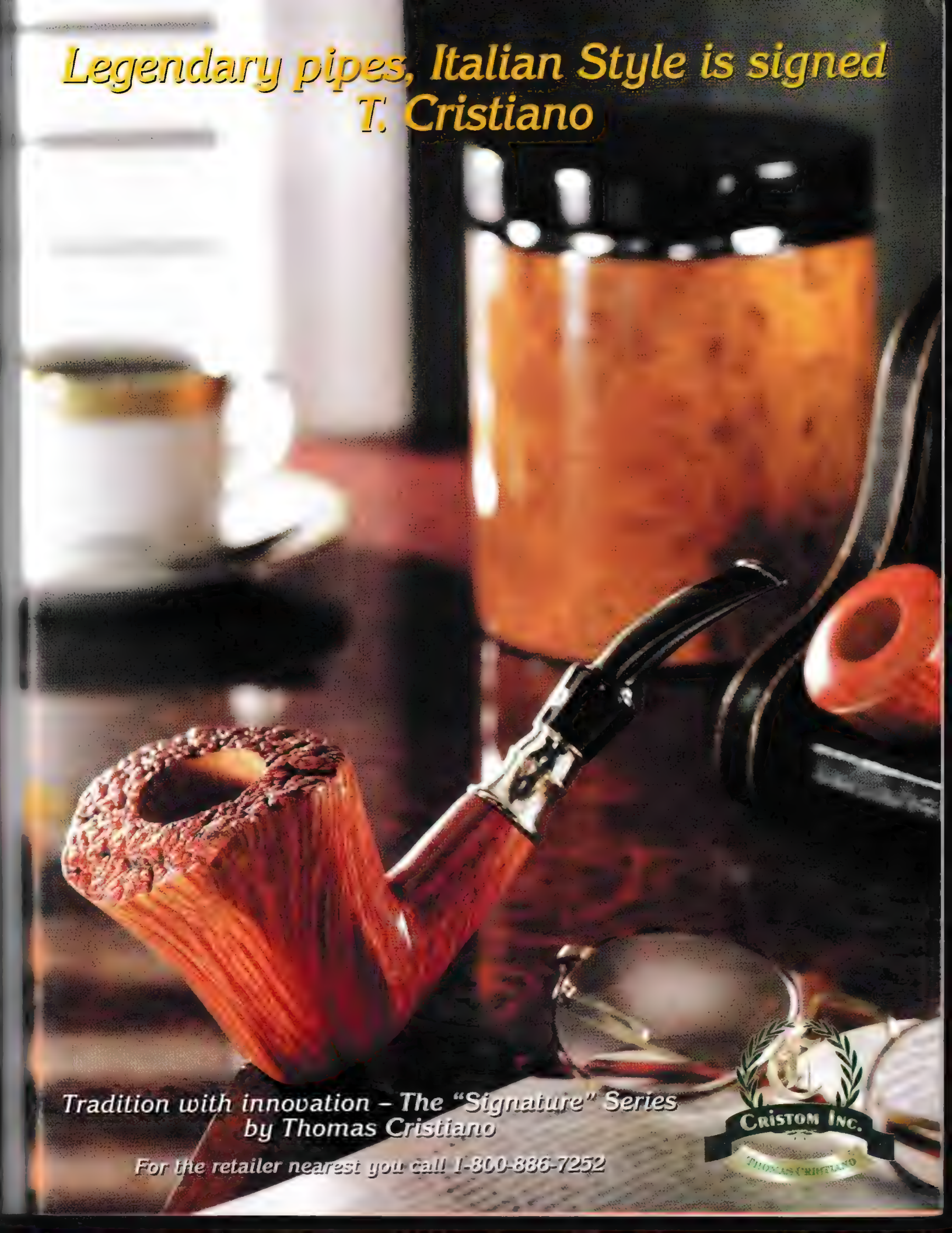
smoking warfare by going to the men's room, and leaving his pipe artfully tilted and smoldering away. He could have continued for days on that one bowl, and even beat the president of the Pipe Club of France sitting on his other side, no slow-smoking slouch himself. By the way, the pipes were from Kaywoodie, and mine was an exceptional smoking instrument. I have never even owned a Kaywoodie, but would recommend giving them a spin (no, I am not turning to pipe reviewing, but maybe somebody should give that a shot). I am of the school that price and performance in pipes are orthogonal, but there was the day when Kaywoodie was top-drawer like Dunhill and Loewe's. I would like to see an American manufacturer held in such lofty esteem again, and there are certainly some boutique carvers already on that top shelf now.

On that occasion, I had a discussion with fellow CMPC member Bob Runowski on the sad state of disrepute Burley had fallen into. While bemoaning this, he mentioned that Cornell & Diehl has produced a number of his blends that feature myriad Burley realizations, and I have now tried them. They hearken back to the days of pure, unaffected blending. They are blends of a quintessentially American character, big and open and honest. With a large component of Burley, they are lower in sugar than typical Virginia and certainly Cavendish bases, most have at least some cigar note, some a whole symphony, and all are exceptionally cool and clean-burning. In fact, these are in that category of "clean palate" blends that have no ability to plaster the taste buds over so they cease working for 24 hours or until you clean your tongue off with a wire grill brush, as do some blends that shall remain nameless. The condimental leaf is exactly that: condimental. Overall, the heart and soul of these blends is Burley, and I feel a burden to expose a new generation of pipe smokers to a tradition in blending that is difficult, if not impossible to find today. As I have mentioned elsewhere, bad Burley is like a bad divorce: bitter, lingering in corrosive effects, desensitizing and producing an inclination to never try again. I once tried a Mexican straight cubed Burley because it caught my attention as having the most enormous cubes I had ever seen. It was poison, enough to make me want NAFTA revoked. Good Burley is rich and smooth and deep, wraps your senses in a warm embrace and makes the absurd things in life make sense even to Camus. To enjoy these blends, ya gotta love the leaf. Don't expect tricks, toppings or even humectants. These are straight.

Morley's Best

This was Bob's re-creation of Blue Boar from American Tobacco. I don't know if the model exists anymore, nor am I familiar with boars of any hue, though I have encountered boors of every stripe. It is white, cubed and rough-cut Burley with bright Virginia flake and Cyprian Latakia in a discreet amount. Predominantly mahogany in color and inviting in pouch aroma, Morley's Best draws you in. It is smooth and cigar-like from the first puff of the air-cured leaf. There is a deep and satisfying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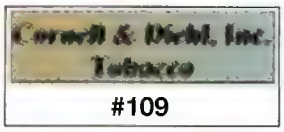
character to it, with tendrils of Latakia wafting through the sonorous flavors and weighty smoke. It is consistently cool and commendable, a full tobacco. Recommended.

Haunted Bookshop
(If you have not read any of Morley's work, start with this and you'll be hooked.) Haunted Bookshop has the same weighty base ingredients as Morley's Best, but swaps Perique for the Latakia. This is a ruddy blend of substantial cut. As before, the perique is a touch, and normally, Perique and Burley don't work for me. In this case, there is just enough Virginia to make the prima donna Perique sing lyrically, not dramatically. The cigar notes are more dominant and the influences of the Perique and Virginia more subtle. The combination of tastes tilts the blend toward those small, toasted Danish cigars: dry, nutty and cool with delicate and brief moments of natural sweetness. Recommended for the Perique fan wanting something different.

Pegasus
Three Burleys, two Virginias and a dash of unsweetened black Cavendish make this almost a natural blend. Really, most of the sweetness comes from the Virginias and not the black Cavandish, which from the look of the blend is laid in with restraint. It is lighter in character than the others in the series, but it still has that Burley fullness. This produces an exceptionally pale and clean ash even among the series, a treat for both smoker and pipe. It is recommended only for those purists who love tobacco flavor without suspenders.



Home from the Hills
This is one in a sort of West Virginia trilogy (the others being #115 and #110), inspired by Bob's native state. Composed of cubed Burley, Cyprian Latakia, Perique and bright Virginia, this is a classic 1950s vintage blend to me. Before the aromatics took over and the Virginias became snooty and were flaked in America rather than in England, this was where it was. Nutty, easy to pack and light because of the cut, this is a complex and changing balance of flavors. It is medium in weight with more of an upper end than the others in the series. Deliciously variegated tastes, substantial but not too heavy, this is an exceptional blend. Highly recommended.

Bailey's Front Porch
With the help of the late Barry Milroad's acumen and memory, this is Bob's re-creation of the 50-years-extinct blend "Allen and Unwin," originally from American Tobacco. Burleys, Cyprian, Perique and golden Virginia—so amaz-

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ingly cool, it's on my hot list. It is sumptuous in flavor, the obvious summer blend for Latakia fans, and the blend for the rest of the year, for that matter. One huff of the pouch and you'll just want to roll in it like catnip. Full yet floating, flavorful and bighearted, this is a definite addition to my repertory. Highly recommended and perhaps my favorite of the series.

Old Joe Krantz

Bob's personal favorite (and also the name of his grandfather), a wonderful mixture of dark and cube-cut Burley, red Virginia ribbon and Perique, giving a brown/red tinge with flecks of black. Yet another exceptionally cool combination, Old Joe Krantz is easy to light and keep lit, and deliciously rich. It has no high notes, but does not become tiresome. Broad, full, deep, munificent, it is just sweet enough from the Virginia, and I mean just, to work the Perique. This is an exceptionally full blend, all day in character, and recommended if you appreciate that much fullness.

• • •

Former is well known for high-end pipes of remarkable quality and beauty. And now his name is associated with these two blends. I actually liked the Bentley reviewed in the last issue better than these, and I don't think they are of the same caliber as the pipes. That said, here they are…

Private Flake

A light brown to blond, pale flake, this is of the Germanic sort at first glance. It is both sweetened and has an aromatic agent. I don't know what that is, but with the wave of a match, this flake suddenly seems like a product of the Lake District in England. This is nearly scented, not just flavored. But it is not perfumed, or otherwise over the top with something that a woman might dab behind an ear. Think of it as Teutonic Gawith, or Wagnerian Hogarth. It has the advantages of both with no significant drawbacks. It is very cool for being this sweet, on the light side yet with body, and the aroma is attractive but a bit unusual. Recommended on the basis of its uniqueness alone, but it is a tasty bowlful.

Private Blend

A largely rubbed-out blend, dark- to medium-brown, this is about as generic in color as one can imagine for tobacco. The pouch aroma is subdued and fairly nondescript. While burning, this suddenly releases an aromatic cloud that is as close to Mixture 79 as anything I have tried, though I didn't get that from the pouch. While cool and slow-burning, it can be made to go nuclear without a lot of effort, so fast puffers decline. This was not enjoyable, nor was it harsh or unpleasant. It just had nothing going for it to warrant another tin. Pass this by, or buy a pouch of Mixture 79 if you really like that taste. ***P&T***

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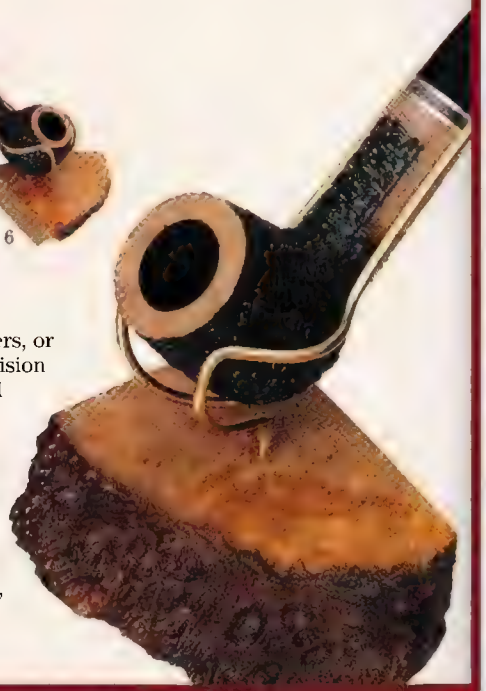

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PIPE EVENTS

15th Annual Gateway Area Pipe Show and Swap
The St. Louis Pipe Club hosts its 15th annual pipe show on Saturday, Feb. 1, at the Hilton St. Louis Airport, 10330 Natural Bridge Rd., St. Louis, MO 63134, 800.345.5500. Mention the pipe show for $79/night special room rate. The St. Louis Pipe Club will also host an open house on Friday, Jan. 31. Contact Jay Milton, 56 Glen Echo, Glen Carbon, IL 62034, 618.288.2090; or Bob Callaway, 220 Pralle Ln., St. Charles, MO 63303, 636.946.8555.

55th Annual World Pipe-Smoking Contest and Convention
The Kentuckiana Pipe Smokers' Club participates in more than 30 club contests throughout the year and will be hosting the 55th Annual World Pipe-Smoking Contest and Convention in 2003. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342, 502.839.3229, *http://iapsc.net/html/kps1.html.*

Raleigh Pipe Show
The second annual Raleigh Pipe Show is tentatively scheduled for March 2003. Contact Jim Swindell, 919.380.0780.

Tri-State Pipe Show
Fort Wayne, Indiana's Tri-State Pipe and Tobacco Club will host its fourth annual pipe show at Don Hall's Guesthouse in Fort Wayne on Saturday, April 19, 2003, from 9 a.m. to 5 p.m. To make reservations, call 800.348.1999 or go online to *www.@donhalls.com.* Contact Robert Rhodes at 260.749.9534; e-mail: *j.rhodes30@verizon.net.*

CLUBS

The After Hours Pipe Club
First Monday of the month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center in Topeka, Kansas. Contact the staff at Churchill's, 785.273.0102; *afterhourspc@hotmail.com*; *www.homestead.com/afterhourspc.*

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Contact Joyce White at 404.329.0088 or Kelly Crow at *kelcro@mindspring.com.*

Briars Club
Second Thursday of the month at 6 p.m. at Hooters on Rt. 17 South in Paramus, New Jersey. Contact Howard at 201.767.4961 or *briarsclub2001@yahoo.com.*

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32236; Cy Jones at 904.739.8190; or Clif Byrd at *crbyrd@bellsouth.net.*

Broad River Smokers' Conclave
Second Thursday of the month at Tobacco Road Smoke Shop in Shelby, North Carolina. Contact Chris Tallent at 704.487.7868; *brsc@wncnet.com*; *www.wncnet.com/smokeit.*

Burlington Pipe Club
First Thursday of the month at The Black Bull, 1124 Guelph Line, Burlington, Ontario. Contact Phil Raney at 519.754.1148.

Calumet Pipe Club
First Thursday of the month at 6:30 at Finnegan's Irish Pub, 3310 Memorial Parkway in Huntsville, Alabama. E-mail L. Fred Scarborough at *scarborough@camber.com.*

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month. Contact Randy Evans, *raevans@outdrs.net*; David Silver at 888.834.7140; or *Caps_pipe.tripod.com.*

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com.*

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jhaldeman@bix.com.*

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road, Towson, MD 21234. Call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Finnegan's Wake Pub, Third & Spring Garden Streets, Philadelphia, Pennsylvania. Contact Bob Page at 215.567.2972 or *rpage@classicalguitarstore.com.*

Circulo de la Pipa Mexico D.F.
First Friday of the month at 7:30 p.m. in the Otro Lugar de la Mancha, Esopo #11, casi esquina con Av. Mazarik, Col. Polanco, Mexico City, Mexico. Contact Gustavo Chavezcamacho at *pipaclubdf@listbot.com*; *circulodelapipa.homestead.com/Bienvenida.html.*

Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

Dallas/Fort Worth Pipe Smokers Club
Third Wednesday of the month at 7:30 p.m. at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price at *epr065@airmail.net.*

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwick's Briar Shoppe. Contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net.*

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. Contact Jon Werner at *info@greatnorthernpipeclub.org*, or Tony Espeseth at 800.353.7378.

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mark Sull at 913.362.7864 or e-mail the club at *gkcpc@yahoo.com.*

Hudson Valley (N.Y.) Pipe Club
First Wednesday of the month at 6 p.m. at Copperfield's, Rt. 44, Millbrook, New York. Contact Rob DiStasio 914.533.6696 or *recoil@optonline.net.*

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html/kps1.html.*

Knoxville Area Pipe Smokers (KAPS)
Third Thursday of the month at 6:30 p.m. Contact www.knoxareapipesmokers.org, or Randy Pedigo at 865.637.7565; or *repedigo@bellsouth.net.*

Memphis Area Pipe Smokers (MAPS)
Third Tuesday of the month at 7 p.m. in the cigar lounge at the Marriott Hotel, 2625 Thousand Oaks Blvd., Memphis, Tennessee (near I-240 and Perkins Rd.). Contact Bob at *info@pipeclub.org*; *www.pipeclub.org.*

CLUBS

Milwaukee Area Pipe Society
Third Thursday of the month at 7 p.m. at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. Contact Joe Harb, 262.783.7473, *perique@execpc.com*; *www.execpc.com/~perique*.

Mt. Town Society of Kapnismologists
First and third Thursday of the month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, MI 48858. Contact Kat Gartner at 517.775.8536; *gart@sensible-net*.

Murfreesboro Pipe and Tobacco Club
Second Monday of the month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, at 6:30 p.m.

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582; *chuck.horvath@us.army.mil*.

New York Pipe Club
First Tuesday of the month at Connolly's Pub and Restaurant, 121 West 45th St., at 6 p.m. Contact the club's Web site at *homepage.mac.com/nypipeclub*; *nypipeclub@mac.com*.

Nordic Smokers' Guild
Contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N; *ls@n-t.dk*.

North Georgia Pipe Club
Third Thursday of the month at 6:30 p.m. at Smitty's Tobacco, 975 Dawsonville Hwy., Gainesville, Georgia. Contact Clark Smith at 770.539.9006; *wcsmith1@bellsouth.net*.

North Oakland Tobacco and Pipe Club (NOTPC)
First Thursday of the month at 7 p.m. Meeting locations vary in the Metro Detroit area. Contact Terry McGinty at 248.471.0195; *tmcginty@ameritech.net*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487; 870.856.4100 or 870.856.4433; *ark-piper@centurytel.net*; *www.arkansastobaccoplus.com*.

Northeast Wisconsin Tobacco Society (NEWTS)
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek@frontiernet.net*.

Pipe Club de France
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars; *alainletulier@compuserve.com*.

Pipe Club of Taiwan
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *banzorld@ms29.hinet.net*.

Pocono Inter-Mountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 to 9 p.m. Contact Joshua Rosenblatt at Joshua@Rosenblatt.com; 570.403.6160; *www.pocono-pipe.org*; or contact El Humidor at 570.822.3544; *www.elhumidor.com*.

Sacramento Pipe Collector's Assembly (SPCA)
Third Thursday of the month at 6 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027 or 916.929.8965.

Sandwich Isle Pipe Society
Last Wednesday of the month from 6 to 9 p.m. at South Pacific Pipes & Cigars, 350 Ward Ave., Suite 106, Honolulu, HI 96814. Contact Dale James Neff at 808.591.8275.

Seattle Pipe Club
Second Wednesday of the month from 7 to 9 p.m. at the Issaquah Tinderbox (club room), exit 15 I-90, Pickering Place, 1810 12th Ave. N.W., #C2. Contact Ron Butler, *crenterprise@unidial.com*; 253.927.3672; Matt Guss, *matt@reallysmart.com*, 206.903.6542; or Nathan Reasoner at 800.647.7833, *www.seattlepipeclub.org*.

Sherlock Holmes Pipe Club of Boston
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Mark Maxfield, *barley_shpc@yahoo.com*; or Don Powers, 781.449.0380.

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

South Florida Briar Brotherhood
Third Tuesday of the month in Fort Lauderdale. Contact Grant Porter at 954.741.8595; *www.flpipeclub.org*.

South Jersey Pipe and Cigar Club
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

Toronto Pipe Club
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440 or *www.torpipeclub.ca*.

Triangle Area Pipe Smokers
Second Tuesday at O'Charley's Restaurant on Six Forks Road, Raleigh, North Carolina, at 6:30 p.m. Contact Jim Carrino at 919.848.0685, or Stan Sokolove at *pipechief@mindspring.com*.

Tri-State Pipe and Tobacco Club
Contact Robert R. Rhodes Jr. at 260.749.9534, *j.rhodes30@verizon.net*.

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

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9. Full Names and Complete Mailing Address of Publishers—Dayton H. Matlick, 5808 Faringdon Place, Suite 200, Raleigh, NC 27609. Editor—Chuck Stanion, Same address.
10. Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.)

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None

12. For Completion by Nonprofit Organizations Authorized to Mail at Special Rates (Section 423.12, DMM only).

No answer required.

13. Publication name—Pipes and Tobaccos
14. Issue date for circulation data below—Fall 2002
15. Extent and Nature of Circulation.

	Average No. Copies Each Issue During Preceding 12 Months	Actual Number of Copies of Single Issue Nearest to Filing Date
A. Total No. Copies	17,483	18,431
B. Paid and/or Requested Circulation		
1.Mail subscription (Paid and/or requested)	6,889	6,548
2.Paid In-county subscriptions	-0-	-0-
3.Sales through dealers and carriers, street vendors, counter sales and other non-USPS Paid distribution	10,239	11,523
4.Other classes mailed USPS	-0-	-0-
C. Total Paid and/or Requested Circulation (Sum of 15B1 -15B4)	17,128	18,071
D. Free distribution by mail		
1.Outside county (Form 3541)	-0-	-0-
2.In-county (Form 3541)	-0-	-0-
3.Other classes mailed USPS	-0-	-0-
E. Free distribution outside the mail	-0-	-0-
F. Total free distribution (Sum of D and E)	-0-	-0-
G. Total distribution (Sum of C and F)	17,128	18,071
H. Copies not distributed	355	360
I. Total (Sum of G and H)	17,483	18,431
Percent paid and/or requested circulation	100%	100%

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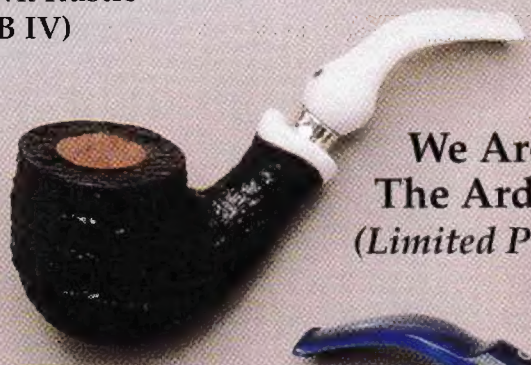

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